DOCUMENT RESUME

ED 192 555 FL 011 592

TITLE	Strategies for Teaching Culture in Foreign Language Classes.
INSTITUTION	Washington Asscciation of Foreign Language Teachers, Pullman.
SPONS AGENCY	National Endowment for the Humanities (NFAH), Washington, D.C.
PUB DATE	78
NOTE	140p.: Prepared by the NEH Institute/Workshop for the Teaching of French Culture, University of Washington (Seattle, WA, July 1978).
LANGUAGE	English: French
EDRS PRICE	MF01/PC06 Plus Postage.
DESCRIPTORS	Adolescents: Class Activities: *Cultural Education: Food: *French: Learning Activities: Secondary Education: *Second Language Instruction: Spanish: Teaching Methods: Units of Study

ABSTRACT

This guide to cultural education as part of foreign language instruction begins with two short theme-setting papers: "Thoughts on Teaching Foreign Culture" by Howard L. Nostrand and "Modern Foreign Languages for Everyone: An Overview" by Alain Blanchet. A cultural events calendar presents a month-by-month program of activities built around cultural themes: culture games and culture discovery unit, stereotyping, folklore, intra-school class exchange, "corresponding" cultures, art fair, international dinner, foreign language festival, and a trip to a foreign country. Extensive reports on a French meal and a Spanish meal follow. Two complete cultural units conclude the document. The first is entitled "Le role du pain dans la vie francaise" ("The Role of Bread in French Life"). A variety of activities and projects includes a guide to accompanying slides, a "cultoon," and a minidrama. The second unit, "Le Francais des jeunes" ("The French of Young People") revolves around youth culture in France and provides a list of slang expressions. (JB)

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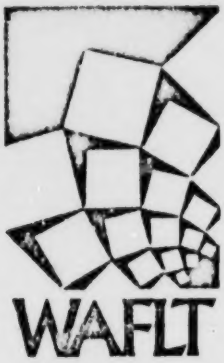

STRATEGIES FOR TEACHING CULTURE IN FOREIGN LANGUAGE CLASSES

FL 011 592

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STRATEGIES FOR TEACHING CULTURE

IN FOREIGN LANGUAGE CLASSES

NEH Institute/Workshop for the
Teaching of French Culture
University of Washington
Seattle, Washington

Summer 1978

Distributed by

The Washington Association
of Foreign Language Teachers

NOTE: While this publication was made possible by a grant from the National Endowment for the Humanities, the findings and conclusions contained herein do not necessarily represent the views of that endowment.

STRATEGIES FOR TEACHING CULTURE

IN FOREIGN LANGUAGE CLASSES

Prepared by

The NEH Institute/Workshop for
the Teaching of French Culture

University of Washington, Seattle
July, 1978

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STRATEGIES FOR TEACHING CULTURE
IN FOREIGN LANGUAGE CLASSES

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THE FRENCH CULTURE INSTITUTE/WORKSHOP AT THE UNIVERSITY OF WASHINGTON, SUMMER 1979

Victor E. Hanzeli

Responding to a plan presented by Victor E. Hanzeli and Howard L. Nostrand of the University of Washington, and Lester McKim of the Bellevue (Washington) School District, the National Endowment for the Humanities underwrote an Institute/Workshop for the Teaching of French Culture, which was held on the University of Washington campus in Seattle from June 19 to July 19, 1978.

In addition to the above three, the Institute staff included Genelle Morain of the University of Georgia and Barnett Singer of the University of Victoria, B.C., Department of History. The participants, like the staff, included not only teachers of French, but also teachers of related disciplines, and curriculum specialists and administrators, in local teams of two and three. This mode of selection was chosen because a full understanding of the features and values of a culture, like that of France, and of its material manifestations, requires the expertise of many specialities, and because the Institute organizers hoped that the interdisciplinary teams, having returned from the Institute to their local school or district would be more able to effect curricular innovations than individual French teachers.

About half of the time during the one-month Institute was devoted to a workshop in which the participants developed curricular plans and class materials. In July 1979, after a year's classroom trial, three members of the Institute staff and six participants met once again for a week at the University of Washington. That group selected samples of participant-developed materials that had proven to be successful in classrooms and that promised to be useful to a variety of foreign language teachers. Sitting as an editorial board, the group revised the selected materials and prepared them for publication. The Washington Association of Foreign Language Teachers kindly agreed to distribute it to interested teachers in the form of the present monograph.

WAFLT'S FUNCTION AS DISTRIBUTOR

Lester W. McKim

The Washington Association of Foreign Language Teachers is pleased to cooperate with the University of Washington in the distribution of "Strategies for Teaching Culture in Foreign Language Classrooms". Although the focus is on French culture with some examples in Spanish, this publication has information and materials that can be useful to teachers of all languages. Making the publication available to foreign language teachers is consistent with WAFLT's major goal: to work for the improvement of foreign language instruction in Washington and to cooperate with other state associations to achieve that goal nationally.

The introductory papers are intentionally general. Teachers who read them will understand better why it is so important to include the deliberate teaching of the culture(s) represented by the language being taught. Current efforts in the State of New York to change the orientation of language teaching from a grammatical progression with cultural points included as appropriate, to a cultural progression with grammar taught as needed for communication in the cultural context represent a concept all foreign language teachers should consider. That orientation may offer ideas for a different approach as teachers work to improve their own curricula; it may also be found in foreign language books to be published in the near future.

The calendar of cultural events is the best example of materials that can be used by foreign language teachers working in cooperation with teachers of other subject areas to make all students in a school aware of the importance of foreign language learning. The units oriented to facts and customs related to foods can be readily modified for use in classes other than French--as indicated by the examples in Spanish. The final unit on the French used by French youth is most directly related to French of any of the materials. Considering the rapidity with which teen-age language changes around the world, this effort to provide a timely list of expressions is both important and perilous. However, students can take advantage of exchange students to develop their own list in whatever language they teach.

WAFLT is especially grateful to teachers who worked as members of the original teams to prepare the units included here and who have agreed to the publication of the edited versions. Those teachers are Huguette Bennett (Clover Park, Wash.), Bonnie Brodd (Bellevue, Wash.), Lynne Gussenhoven and Sarah Harris (Lewiston, Idaho) and Elizabeth Miller (Puyallup, Wash.).

THOUGHTS ON TEACHING FOREIGN CULTURE

Howard L. Nostrand

To develop understanding of a foreign culture pattern, it is useful first to experience the pattern, then to think about it. These instructional units therefore propose first an activity, then a few questions for discussion. Possible answers are suggested, but the teacher should make sure to elicit answers from students before offering an answer. Another caution: teachers should avoid presenting large amounts of new language and new cultural concepts in the same unit.

The over-all objective of these units is to help the learner outgrow the narrow, provincial mentality for which "different" means something inferior, something to be avoided because it would be laughed at by the little circle of local age-mates.

The teaching of foreign languages and cultures can and should develop a broader perspective, more generously human: an awareness that the life styles of other peoples make sense in their own terms; and when the learner is mature enough--but only then--an awareness that his own attitudes and beliefs, just like those of the people he observes at a distance, seem right and inevitable to him only by virtue of his having been born into a certain cultural heritage.

The present materials engage the learner in an encounter with a life style new to him. What is new in the adventure, however, is deliberately located in the social customs of the foreign people, so that one practices tolerance in matters that do not involve basic attitudes and beliefs. The encounter does not unsettle the immature child's convictions, and parents have no cause for apprehension.

We must, in fact, if we are to live serenely amidst a plurality of life styles, learn to be tolerant of different social customs and societal structures, while we practice our own convictions, or in broader terms, we maintain our own identity. As we move about in the world, we need the art of adapting to different societies while inwardly we live up to our native culture at its best.

French social customs are particularly definite and exactly prescribed, probably because the French, a highly conscientious people, are brought up to feel strongly that there is one right way to act and that wrong ways are very wrong indeed. They have a strong sense of social obligation, much like Orientals, and acts such as offering certain choice and expensive foods to a guest, or serving champagne, or, on the guest's part, bringing certain flowers to the hostess, have a symbolic meaning that defines a social event and equates it exactly with the situation that occasioned it. A Frenchman has been known to arrive

an hour late at an American dinner party because the flower shops were closed and he was desperately trying to fulfill his obligation to come with a bouquet. Equally desperate was his American hostess.

Just as they have to learn our customs, we do well to learn theirs. For if they enjoy having us in their world, we find ourselves in a veritable wonderland of exciting conversation, beautiful handiwork, and an art of living refined by centuries of continuous cultivation.

SUGGESTED READING:

1. H. Ned Seelye, Teaching culture: Strategies for foreign language educators. Skokie, Ill.: National Textbook Co., 1974.

2. Howard L. Nostrand, "Empathy for a Second Culture: Motivations and Techniques," in Gilbert A. Jarvis, ed., Responding to New Realities. ACTFL Review of Foreign Language Education, vol. 5. Skokie, Ill.: National Textbook Company, 1974, pp. 263-327.

MODERN FOREIGN LANGUAGES FOR EVERYONE: AN OVERVIEW

Alain Blanchet

The New York State Department of Education initiated a project in 1974 that will have an impact on that state for many years. It may also result in changes in approaches to foreign language learning espoused by authors of textbooks and curriculum guides.

This statement is included here since one aspect of the project relates directly to the intent of the present publication: to improve the teaching of culture in foreign language classes.

Philosophy

The study of a language or languages other than English is an essential component in the total school curriculum. It is responsive to the needs of the entire student population; it strengthens the development of the basic skills; it provides a powerful experience in developing the reasoning ability of students. Through an experience with another culture, students not only broaden their horizons as they come to realize how each society is unique, they also gain a deeper concept of self and an appreciation for their own culture. All students can learn some aspect of communication skills in languages other than English.

The New York Curriculum Guide proposes courses of study which emphasize the interdependence of language and culture,

Rationale for Integrating Culture and Language

Culture should be the central part of the language course content because it is as important as any of the other components of communication and because it is, in the long run, the ingredient in the learning experience which makes it possible to achieve humanistic objectives. Specifically:

- The knowledge of the cultural context of words is essential to accurate communication.
- The knowledge of the target language and culture is essential to a capability for meaningful interaction with native speakers of that language.
- The skills and knowledge acquired while developing a deep understanding of the target language and culture can be applied by students as they come in contact with members of other culture groups in the United States and in other countries,

These observations imply an expanded definition of the word culture as suggested in the following comments by Nelson Brooks in Language and Language Learning:

> (Culture) may mean personal refinement or the products of artistic endeavor, or the total belief and behavior patterns of a language community. With all due respect for the first two of these, it is the third that merits most of the attention in a language class, for the language is itself one of the most important elements in this sense. What do people think about? What do they value most? How do they esteem each other and the activities in which they engage? It is the reflection of these things in the new language that is of most interest and value to the student.

Cultural Objectives

1. As they relate to communication goals:

   The primary purpose of the cultural content of the foreign language courses is to develop the knowledge of the cultural context in which the language is used. Without this knowledge, the language remains a juxtaposition of translated words which are not rightly understood and which consequently lead to misinterpretations. In that sense, this cultural knowledge is essential to accurate communication.

2. As they relate to humanistic goals:

   The cultural content offers students an opportunity to develop the skills for analyzing and interpreting any culture: skills which will enable them to better understand the impact of their own culture on themselves and to empathetically explore other cultures.

3. As they relate to motivation goals:

   The cultural content has proved to have a positive effect on students' attitudes toward language learning, satisfying a basic human curiosity about other human beings, their hopes, aspirations, and everyday lives.

The Process of Integrating Language and Culture

The teaching of culture cannot be limited to providing students mere knowledge of a variety of facts about a cultural group's heritage or of behaviors that may appear quaint, exotic, or "different" when viewed from within an American cultural frame of reference. Each of these facts taken individually may be interesting, like a single piece from a jig-saw puzzle, but a haphazard sampling of these pieces does not lead to an understanding of the total picture. Instead, it tends to lead to the formulation of stereotypes.

When choosing the cultural content for a secondary school foreign language sequence, one should consider the nature of culture and the length of the sequence.

Any language community consists of a number of subcultures which are distinct from each other but which, more significantly, share common features.

These common features are the dominant values which manifest themselves in attitudes, beliefs and behavior. They determine, in general, the manner in which people deal with universal needs and concerns such as

- human interaction
- perception of the physical environment, time, and space
- child rearing
- meal taking
- housing
- earning a living
- use of leisure time
- spiritual life
- justice.

Details of a culture are worth teaching only if they illustrate dominant values that explain cultural manifestations students are likely to encounter.

In order to acquire the cross-cultural skills implied in the objectives stated at the beginning of this paper,

- students should be encouraged to proceed beyond the mere awareness level where they are provided cultural information;

- students should be shown the causal relationships between the dominant values and typical manifestations of a culture;

- students should learn to transfer those patterns of causal relationship, using the known dominant values to interpret unknown manifestations;

- students should be helped to develop the motivation and the sensitivity to approach any new culture perceptively as they practice the skill of non-judgmental observation and that of inferential reasoning to discover causal relationships.

The progression suggested above from awareness through analysis to understanding can be facilitated through the use of the "discussion questions" which follow activities included in this publication.

DIRECTIONS FOR USING SOURCES/STRATEGIES

AUDIO-MOTOR UNIT

Format: Oral commands acted out by the teacher while students listen and observe the initial presentation. Students act out the taped commands after the first presentation, and eventually act out the commands given by other students.

Purpose: To develop listening and speaking skills and cultural understanding.

When to use: As supplementary activity to stress listening comprehension and verbal communication at the end of an instructional unit related to the topic presented by the Audio-Motor Unit.

Language: Any new words in the vocabulary for each Audio-Motor Unit should be taught in context--the vocabulary lists included in this packet are strictly for teacher reference.

Culture: The cultural points stressed by the Audio-Motor Unit should be presented and discussed before the Unit is acted out.

Tape: The length should not exceed 10 minutes. Ideally it should be taped by a native speaker, and sufficient pauses should be provided to facilitate responses by students. Sound effects can be added for humor and realism.

Activities: 1) Present vocabulary with visuals or the real items. 2) Teacher does the first presentation following the tape's command. 3) Teacher gives commands to class. 4) Teacher gives commands to student. 5) A group of students follows scrambled commands. 6) Students give commands to the teacher. 7) Students give commands to other students. 8) Students record commands for a different class. NOTE: If the written language is being taught, students can write an original audio-motor unit. 9) Students may create their own Audio-Motor Unit using past and present vocabulary, and 10) Students can make a skit using the Audio-Motor Unit. 11) Teacher may give dictation in order to stimulate the exact observation of words and structure.

Suggested Readings: Elkins, Robert J., Theodore B. Kalivoda, and Genelle Morain. "Teaching Culture Through the Audio-Motor Unit", Foreign Language Annals, October 1972, 61-67.

MINI DRAMA

Format: A dramatized cross-culture incident in the form of a dialog which bring actors to frustration and/or hostility and stops there. No answers are given. The teacher leads the class discussion analyzing the problem and bringing out cultural points. The teacher needs to monitor the discussion in order to avoid reaffirming stereotypes and passing judgement on cultures and/or individuals.

Purpose: To present scenes of cross-cultural misunderstandings to inform and clarify cultural points.

When to use: Ideally it should follow an instructional unit in the regular program where cultural information was given.

Language: The dialog can be presented in English if the Unit is beyond the students' ability in the language.

Activities: 1) students read silently; 2) student actors read out loud; 3) teacher leads discussion, including the proposed questions.

Suggested reading: H. Ned Seelye, Teaching Culture, Skokie, Illinois: National Textbook Co., 1976.

CULTOON

Format: A cartoon with cultural points plus a teacher's script.

Purpose: To discuss cultural differences or similarities.

When to use: Whenever it's appropriate to reinforce cultural information given to students.

Language: It is not a written exercise. It can be discussed in English or the foreign language studied according to the students' level in the foreign language.

Culture: While the cultoon can be an effective strategy to discuss cultural differences or similarities, one must be careful not to stereotype with the drawings. Stick figures with name labels can be effective.

Activities:
1) Distribute sheet with cultoon.
2) Students study pictures.
3) The teacher reads the script to class.
4) The discussion starts.

DRAME SQUELETTE

Format: Students receive a copy of an indirect dialogue. They are instructed to reconstruct an actual conversation using the information given. Students then act out the drama. Discussion follows.

Purpose: To make students aware of some cultural difference in France while exercising linguistic skills of direct and indirect discourse.

When to use: As a supplementary directed dialogue, stressing direct vs. indirect statements to be used, with an instructional unit relating to the topic presented in the skeletal drama.

Language: The vocabulary for each drame squelette should be based on the instructional unit being studied. This exercise reinforces newly acquired vocabulary, but the teacher may introduce new words or idioms in the drama as appropriate in the cultural context.

Activities:
1) Each student receives a copy of the drama.
2) Class reads the drama for comprehension.
3) Students change the story into an active dialogue, changing the third person to the first or second person and adding and deleting information.
4) Students choose roles and act out drama.
5) Groups of students set up their own drame squelette and exchange them with their classmates to reconstruct and act out.
6) Students may be asked to write the final dialogue.
7) After a representation, the student audience may critique dialogues written by a student.

CULTURAL EVENTS CALENDAR: REPORT FROM THE CLASSROOM

Rona Meske

I have been inspired many times--for awhile--after an instructive class or workshop, to innovate my teaching methods and/or content. And last summer's French Culture Workshop sent me home with a smile on my face and great plans in my notebook.

My fellow team-members (two teachers from another school in my town) and I had a clear idea of the problem of teaching culture in our area: we live in an insular area with little awareness of other countries or races and little interest in foreign languages. But what to do to awaken students, administrators, and the community to the need for understanding of other cultures? Well, after thought and struggle, we came up with the Cultural Events Calendar. Our rationale was to start with an activity that would affect the feeling level of our students and community, and then to progress to the examining of stereotypes, and on further to objective knowledge of how other peoples of the earth live and think. We also tried to build into our Calendar activities that would make cross-disciplinary cooperation easy and natural.

For example, the February Arts Fair unit brought an art specialist to my high school French classes, while I introduced some junior high reading classes to the French language. The students with more artistic than linguistic ability had an opportunity to shine. Skits were written, and a wealth of "ham" actors emerged. (I had no idea there were so many!) Seeing the skits proved to be a truly memorable experience for everyone in the class. The art work and skits created during this month were just the thing to take to the regional Festival in April. And student artists were proud to have their work take first prize in displays at the Festival and, later, to be featured in our high school library for two weeks. Besides learning much factual information, students benefited from being allowed to show off their talents.

My colleagues and I did not use all the activities in the Calendar. The beauty of this project is that the basic formula can be expanded each year, discarding some units and plugging new cultural topics and activities into the calendar of events.

Best of all, I could see evidence of real cross-cultural tolerance and appreciation in the community and in my students. Neighborhoods to which we took our caroling seemed charmed to hear youthful voices singing in foreign tongues. And by the end of the year, I observed very little nose-wrinkling or "They're weird!" when we encountered differences between American and foreign cultures.

UNIT 1: CULTURAL ACTIVITIES CALENDAR

This project is designed to assist teachers who wish to strengthen foreign language offerings in their districts. The described monthly activities increase student interest in foreign cultures and community awareness of foreign language instruction.

Foreign language teachers are encouraged to include students from all foreign language classes in each activity selected for implementation. They should also include non-foreign language students, parents and other community members as possible.

This project provides guidelines for:

1) Nine activities (one per month) in which students, teachers, and community members will participate.

2) Publicity of the activities of the foreign language department through the following:

   a. district monthly newsletter
   b. junior and senior high school newspapers, and
   c. local newspapers.

3) Organization of a community group of French-speaking persons for the purposes of maintaining language skills, exchanging ideas, and increasing cultural understanding.

ACTIVITIES CONTAINED IN THIS PROJECT LISTED ACCORDING TO MONTH

SEPTEMBER	Culture Games and Cultural Discovery
OCTOBER	Stereotyping
NOVEMBER	Folklore
DECEMBER	Inter-School Class Exchange Caroling Party
JANUARY	"Corresponding" Cultures
FEBRUARY	Art Fair
MARCH	International Dinner
APRIL	Foreign Language Festival
MAY	Trip to France (Spain, Germany, etc.)

SEPTEMBER

CULTURE GAMES AND CULTURE DISCOVERY UNIT

Participants:

All foreign language students; interested students from other classes.

Objectives:

Students become aware of some components of culture (industrious vs. easy-going) and of difficulties in adapting to different social customs.

Activities:

1. Students participate in Bafá Bafá.
2. Students complete the programmed assignments in Overseas Journal.

Evaluation:

1. Students specify differences between the contrasted cultures of Bafá Bafá; describe their feelings as they visit the alien culture; express a preference for one of the cultures and explain their preferences.

2. Teacher checks completed student journals.

Resources:

1. Teacher(s) willing to cooperate in class trades.
2. Bafá game (See explanation below).
3. Overseas Journal (See Bibliography)

Bafá Bafá: A Cross-Culture Simulation

Extracted from an introduction by R. Garry Shirts, "Simulation Games for Universities and Colleges," Catalog F8/Simile 11, Box 910, Del Mar, California 92014. ($1.00)

What happens in Bafá Bafá?

Participants live and cope in a "foreign" culture and then discuss and analyze the experience. There are two cultures in the simulation. The Alpha culture is a warm, friendly, patriarchal society with strong in-group out-group identity. The Beta culture is a foreign speaking, task oriented culture. Once the participants learn the rules, customs and values of "their" culture they visit the other culture. The visitor is generally bewildered and confused by the strangeness of the foreign culture. Bewilderment often turns to intolerance and hostility once the visitor returns home. "They're strange, real strange, that's all I can say. They're making funny sounds and weird gestures. Just be careful when you go over there." But in the post-simulation discussion they come to understand that there were reasons behind the behavior they observed. With this realization their attitudes change from one of hostility to understanding. Through discussion this experience is then generalized to attitudes towards other groups in the real world.

What is the unique feature of Bafá Bafá?

Probably the most unique feature of Bafá Bafá is that the interest and involvement reaches a climax in the discussion after the simulation rather than during the simulation itself. It is during the discussion that the mysteries of each of the cultures are unraveled and the participants compare perceptions of one another's culture.

What does Bafá Bafá teach?

Bafá Bafá simulation is often used to introduce the notion of cultures then followed up with a discussion and analysis of specific cultures and the way they are formed.

Betans speak a "foreign" language made up of combinations of vowels and consonants. It is easy to learn and use but difficult to understand if one doesn't know the rules governing its use. When Alphans hear the language, they often won't even believe that anything is being said, "It's gobbledy gook." Others feel intimidated by it and withdraw from the culture, creating an impossible communications barrier. Some are able to make themselves understood very easily with gestures, sign language and facial expressions. Each of these reactions creates excellent opportunities to discuss and analyze the communication process: the use of body language,

feelings created by language, language snobbishness, and the attitudes one must have to learn a foreign language.

Many instructors use Bafá Bafá to help students understand how stereotypes of other groups and cultures get formed and perpetuated. "They're cold, greedy, all they do is work," are some of the words which Alphans use to describe the Betans. The Betans, on the other hand, come to believe that the Alphans are "lazy, unfriendly to outsiders, and don't like females."

What does Bafá Bafá teach?

After playing Bafá Bafá, participants learn that:

1. What seems logical, sensible, important and reasonable to a person in one culture may seem irrational, stupid and unimportant to an outsider.

2. When people talk about other cultures, they tend to describe the differences and not the similarities. Differences are generally seen as threatening and described in negative terms.

3. Understanding another culture is a continuous and not a discrete process.

4. Stereotyping is probably inevitable in the absence of frequent contact or study.

5. People often feel their own language is far superior to other languages.

6. It is probably necessary to know the language or a foreign culture to understand the culture in any depth.

How long does it take?

It can be played in one 50 minute period and discussed the next. It is best, however, to allow one and one-half hours for playing the game and a half hour minimum for discussion.

How many participants does Bafá Bafá accommodate?

The lower limit at which the simulation can successfully be played is 6 persons in each culture. It would probably become unmanageable when the number gets larger than 20 in each culture.

What materials are required?

The kit includes everything needed for the game: a game box; a director's manual, Alpha and Beta trading cards and culture chips, a cassette recording, rules. Price: $35.00

NOTE FROM BOARD OF EDITORS:

We strongly recommend that the teacher play the game with a group of adults before using it in class.

OCTOBER

STEREOTYPING

Realizing that the topic and possibly some of the activities of this unit may offend some people, we nevertheless felt that the negative aspects of stereotyping must be recognized and discussed to be vanquished. We would caution teachers to be sensitive to the reactions of learners as they use this unit.

Participants:

Foreign language, social studies, or English reading classes.

Objectives:

Students are made aware that stereotypes exist and that we not only create stereotypes ourselves, but are also the object of stereotyping. Students should be able to understand, accept, and adapt to stereotyping.

Activities:

1. Students take "attitudinal survey" and keep it or give it to teacher to keep.

2. Students write down as many "Polish" jokes as they can recall and hand them to the teacher. The teacher then retells the jokes to the class, substituting the word "American" (or some other regional name familiar to the students) for the word "Polack".

3. Students are divided into groups, and each group is given a card on which is printed a label, such as "coach", "activist", "feminist", "doctor", etc. Each group is instructed to list the characteristics that it decides apply to this stereotype. Upon completion, each group reads its list of characteristics, and the other students in the class guess who is being described.

4. Students complete questionnaire, "French Perceptions of the United States" (included). Volunteers share their answers.

5. Teacher reads the article "As Others See Us" (included) aloud to class. A class discussion follows concerning French views of us.

6. After the teacher presents the format for a skeletal drama, the students create a "Drame squelette" based on the article "As Others See Us".

7. Class volunteers present mini-drama, "You Can't Tell About These Foreigners" (included), to the total class.

8. Students complete questionnaire on ethnic stereotypes (included), then feed teacher their perceptions for a master list on chalkboard or overhead projector.

9. Students complete the attitudinal survey a second time.

Evaluation:

1. Students perform mini-drama and skeletal drama.

2. Students discuss stereotypic elements of the two.

3. Students compare their own responses to the attitude survey and note changes from the pre- to the post-survey.

4. Volunteers share the results (changes) they have noted.

5. Teacher assigns students to write an essay on this topic or a similiar one:

   "What are the differences between ways teachers see you and you see yourself?"

Resources:

1. Attitudinal survey (See bibliography).

2. Cards for student groups, one label ("coach", "doctor", "feminist", etc.) printed on each.

3. Questionnaire, "French Perceptions of the United States" (included).

4. Article, "As Others See Us" (included).

5. Mini-drama, "You Can't Tell About Those Foreigners" (included).

6. Ethnic stereotypes worksheet (included).

FRENCH PERCEPTIONS OF THE UNITED STATES

What do you suppose teen-agers from France would say about American...

1. drivers.
2. telephone systems
3. garbage collections
4. teen-agers' dress
5. participation in sports
6. churches
7. restaurants
8. foods
9. adaptability to change
10. home life
11. education
12. concerns for world affairs

AS OTHERS SEE US

A group of 155 students and workers from a Paris suburb, curious to see for themselves what life in the USA is like, saved their francs and organized a trip to this country. They spent a month here last summer, traveled 4,361 miles, stayed with American families, sang and danced and put on plays for local audiences, talked with people in all walks of life, and returned home full of perceptive, appreciative, and sometimes surprising opinions about our thoughts and ways.

The visit to the USA of "La Maison des Jeunes et de la Culture de Saint-Germain-en-Laye" is reported in France Actuelle for November 1. We reproduce a sample of the travelers' observations:

"U.S. drivers are remarkably prudent and calm. They stay in line, obey the rules, and respect each other and the pedestrians." (No comment)

"The telephone system--formidable! So easy to phone in America! The courtesy of the telephonists! Neighbors even talk to each other by telephone."

"American garbage collections are superb. It's wonderful the way people wrap their garbage before putting it into the collection cans."

"Young Americans are eccentric in their dressing, and without any complex about it. The most shocking thing is the way women go out in the streets and do shopping, in curlers!"

"All young Americans engage in sports. This is good, because it gives them a good sense of teamwork and cooperation."

"The church in America is very folkloric. There seem to be very many church members, but they do not seem very religious. They even have coffee and cakes in the church."

"The church is a club, necessary for individual advancement and getting ahead in business."

"The service in American restaurants is absolutely excellent--far better than in France."

"It is much exaggerated that Americans eat only frozen and canned food."

"Though we were surprised by some mixtures, we really found the food good. But fruit salad with mayonnaise???"

"I got some unexpected good cooking ideas. But what they call French dressing--that's a joke."

"Banana splits--marvelous!"

"Americans have a good sense of organization, but little sense of improvisation. My impression is that a drama is created if Americans must change plans they have set up."

"American home life is closer and more relaxed than books and movies had led me to believe."

"Americans seem intelligent but I think we French are better educated. Above all, they seem poorly informed about foreign countries and affairs."

"They don't seem to think much or see much beyond the U.S. Probably this is because they have so much right there."

MINI-DRAMA

Example

Mini-Drama Title: "You Can't Tell About These Foreigners"

Author: Seid Ziahosseiny

Characters: Keith and Michelle, an American couple, on one side of the stage; Seid and Fatima, a Persian couple, on the other side of the stage.

Setting: A Persian couple living temporarily in the United States have moved into the apartment next door to an American couple. They have made a few tentative efforts to get acquainted. Keith, the American, goes to work and Seid, the Persian, goes to school. They meet about 8:00 in the morning in the parking lot located in the basement of the building. The following scenes show what happens when they return to their apartments in the evening.

American Couple:

KEITH: Hi, honey.

MICHELLE: Hi. (They kiss)

KEITH: What's new?

MICHELLE: Not much. I visited that Persian girl, Fatima, today. She's nice. I think we should get together. I'd like to learn more about Arabs.

KEITH: Well, I think they're nuts.

MICHELLE: What do you mean?

KEITH: They're dumb--stupid. That man upset my stomach this morning.

MICHELLE: Well, calm down. They're not all that important. Would you like something to drink before dinner?

KEITH: Yes, let's try that foreign wine they gave us the other day. On second thought, forget it. I can't stand anything Persian now. Give me a beer.

MICHELLE: All right, here you are. Now, what happened? I'm dying of curiosity.

KEITH: Well, this morning, when I was getting into my car to go to work, I saw Seid across the lot. I waved good-by to him. He left his car and hurried toward me. I thought he had something to tell me, but no, he just stood there staring at me. I didn't know what to do. To be honest, I was a little scared. You know--early in the morning--the parking lot--no one around. I just looked at him and smiled. He finally went back to his car. I was five minutes late to work.

MICHELLE: Well, I don't know. Maybe there's something wrong with him. You can't tell about these foreigners.

Persian Couple:

SEID: Hi.

FATIMA: Hi, how was school today?

SEID: Fine. How was your day?

FATIMA: Not bad. Michelle came to visit me. She's so nice.

SEID: I think she's nice, too. But her husband is a nut.

FATIMA: Why do you say that?

SEID: Oh, I don't know. This morning when I was getting into my car, I saw him smiling as usual. I hate those smiling faces. I can't read them when they smile.

FATIMA: Isn't it better than frowning?

SEID: Yes, but their smile is different. You don't know what is going on in their minds when they smile. Anyway, he called me to go to him.

FATIMA: I didn't think he could pronounce your name.

SEID: Oh, he didn't even bother to call my name. He beckoned me like this (waves hand). I thought there was something wrong with his car, so I went over. But he just sat there smiling at me.

FATIMA: What was wrong with his car?

SEID: I never found out. He didn't talk to me. Just kept on smiling. I think he is crazy.

FATIMA: So what did you do?

SEID: I went back to my car and drove to school. He was still there when I drove away.

FATIMA: I don't know. Maybe there's something wrong with him. I guess we'll never understand these people.

CLASS DISCUSSION:

A. Major cultural points

1. The American signal for waving good-by means come here in Persian culture.

2. Persians normally try to look solemn during social contacts. Americans smile. In Persia an ever-smiling man is considered insane. An ever-smiling woman is thought to have loose moral standards.

B. Other cultural points

1. The Americans assumed that the Persians were Arabs. (American's lack of knowledge about other peoples, especially non-Europeans.)

2. An American man kisses his wife when he returns home. He even kisses her in front of others. Persians do not do this.

3. Persians give presents to new acquaintances as a sign of respect and friendship: in this case, a bottle of Persian wine.

4. Americans often have a drink before dinner.

5. As it happens in other cultures, some Americans are suspicious, even fearful, of many foreigners.

6. Americans are uncomfortable pronouncing difficult foreign names. They tend to substitute abbreviated forms or nicknames.

ETHNIC STEREOTYPES

Ethnic Group	Positive Stereotypes	Negative Stereotypes
Japanese		
Irish		
Blacks		
French		
Hawaiians		
Mexicans		
Scotch		
Russians		
Jews		
English		
Italians		
Germans		
Scandinavians		
East Indians		
Arabs		
Dutch		
Americans		
Spanish		

NOVEMBER

FOLKLORE

Participants:

Foreign language students; interested students in other classes.

Objectives:

1. Students observe the continuation of Greek and Roman myths in European traditions that continue today to color the cultures of France, Spain, Germany and the United States. (Other countries may be included.) (See Bibliography)

2. Students compare the French (and other) versions of the same folktales they have heard as children to determine if the disparities seem to suggest cultural differences.

Activities:

1. Students read and analyze through class discussion two folktales. (See Bibliography)

2. After teacher's explanation of the device, students design a "cultoon" based on a folkloric tradition practiced in France or Spain or Germany, etc., today.

3. Students list similarities and differences between related tales, such as "The Story of Grandmother" (French) and "Little Red Riding Hood" (American version).

4. Students create a folkloric drama or prepare one already available.

Evaluation:

1. Student "cultoons" are exchanged in class. Classmates identify the traditions illustrated and post the cultoons for total class discussion.

2. Students are given as essay quiz on the folktales they have read and analyzed.

3. Students perform for a sister class the fairy tale they have prepared or composed.

Resources:

1. A selection of fairy tales appropriate to class level and subject.

2. A short folkloric play.

DECEMBER

INTRA-SCHOOL CLASS EXCHANGE

Participants:

Students from all foreign language classes and from other classes that have participated in previous units.

Objectives:

Reinforcement of previous months' stereotyping and folkloric units.

Activities:

Secondary school teachers may work together in teams, one teacher preparing a mini-drama or other playlet related to stereotyping and the other related to folklore. The teachers then exchange presentations.

Evaluation:

Students list and discuss stereotyping and folklore contained in both presentations. Lists and conclusions are exchanged between classes.

Resources:

Mini-dramas or other forms of presentations related to stereotyping and folklore; costumes. Students should be encouraged to prepare their own presentations and costumes as class projects in English or in a target foreign language as appropriate.

CAROLING PARTY

Participants:

Students from all foreign language classes.

Objectives:

Students take the foreign culture to the very doors of the community, making residents aware of Christmas music from other cultures. Students gain perceptions of the ways in which some other cultures view Christmas. Students feel pride and accomplishment in using a foreign language.

Activities:

1. Students learn Christmas songs from countries represented by foreign languages taught in the school and practice them during class periods, discussing cultural points contained therein.

2. During the pre-Christmas season, students take walking tours, "hayrides", or tours of hospitals or retirement homes singing carols they have learned.

3. After caroling, students gather for hot chocolate, goodies and fellowship.

Evaluation:

Students smile a lot, interact with members of the community, are friendly with each other, and suffer minimally from frost-bite.

Resources:

1. Carols in the foreign language.

2. Transportation as required for caroling tours.

3. A home or school room for refreshment time.

JANUARY

"CORRESPONDING" CULTURES

Participants:

Foreign language students, all levels.

Objectives:

1. Students will correspond with teen-agers of another culture, exchanging information about daily life styles, interests and concerns.

2. Students will improve their writing ability in the language they are studying.

Activities:

1. Teachers will plan letter-writing activities/exercises in the target language.

2. Students will exchange letters with pen pals in a target country or region.

3. Classes will mail a student-compiled "culture packet" at least twice a year, including such things as newspapers, tapes of folk songs, lists of Top 40 hits, comestibles, souvenirs, greetings from school principals, photographs, etc.

Evaluation:

1. Teachers will spot-check student letters for grammatical construction.

2. Students will share letters and packages from pen pals with classmates.

3. Classes will discuss student perceptions of foreign cultures gleaned from letters.

Resources:

1. A contact teacher/school in a country where the target language is spoken.

2. Guide to epistolary etiquette and vocabulary.

3. Stamps and other packaging materials.

4. Items for class packet (see Activities above).

VOCABULAIRE POUR LE CORRESPONDANCE

A

affranchissement (m) = payment of postage
affranchir = to pay postage
une addresse = address

B

la boîte aux lettres = mailbox
le bureau de poste = post office

C

la carte postale = postal card
la carte de visite = business card
la carte de voeux = birthday card
la correspondance = correspondence
le correspondant = correspondent
le courrier = the mail

E

écrire = to write
une écriture = handwriting
envoyer = to send (envelope)
expédier = to send (package)

F

le facteur = postman
faire suivre = to forward
la formule de politesse = complimentary close

G

le guichet = window, counter

L

la lettre = letter
lire = to read
la levée = mail pick-up

M

mettre à la porte = to post

P

le papier à lettres = stationary
plier = to fold
poster = to post
la poste - P et T = post office

R

recevoir = to receive
rédiger = to write up, to draft
répondre à = to answer

S

la signature = signature
signer = to sign

T

le télégramme = telegram
le timbre = stamp
timbrer = to stamp

CODE ÉPISTOLAIRE (Epistolary Etiquette)

La date - pour les lettres d'affaires:

Paris, le 14 juillet 19__

pour les lettres personnelles:

Paris, le 14 juillet
le 14 juillet

Salutations:

1) pour lettres formelles - Monsieur,
Madame,
Mademoiselle,

2) pour lettres amicales - Cher Jean-Claude,
Jean-Claude,
Chère Marie-Hélène,
Marie-Hélène,
Monsieur Gaucher,
Chère Madame Paulin,

3) entre jeunes - Salut,

Formules pour terminer:

1) les lettres formelles:

Veuillez agréer M..., l'expression...

de mes infinis remerciements (après une demande)
de mon profond respect
de mes meilleurs sentiments

moins formelles:

Je vous prie de croire M... à l'assurance de mes sentiments les meilleurs.

2) les lettres amicales:

pour les proches: Amitiés, avec toutes mes amitiés, amicalement, en toute amitié, sincèrement, bien à toi, bien à vous, je t'embrasse, avec toute mon affection

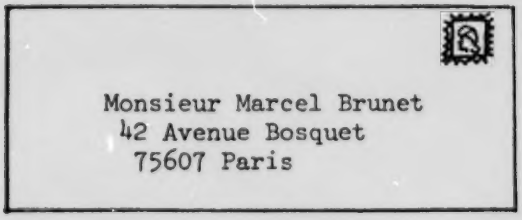
pour les connaissances:

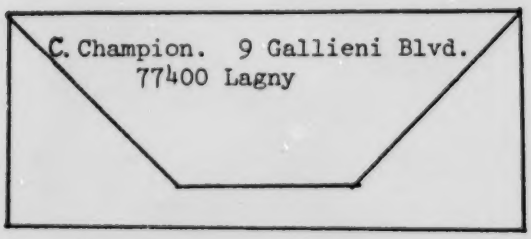
-Je te (vous) prie de croire à mes sentiments les plus cordiaux.

-Je te prie de croire à toute ma sympathie.

-Je te prie de croire à mon très bon souvenir.

Comment adresser une enveloppe:





FEBRUARY

ART FAIR

Participants:

Foreign language students; art students.

Objectives:

Students become aware of and gain an appreciation for French, Spanish, German, etc., art.

Activities:

1. Teacher distributes student interest inventory to aid in formulation of three-member teams. (See attached sheet)

2. Art specialist introduces painters and art periods to be considered and presents techniques of art forgery to all classes involved.

3. Classes are divided into three-member groups:

   a) forger
   b) biographer
   c) historian

4. Each group chooses an artist to study and completes and hands in a selection card. (included)

5. Student teams prepare a) art forgery, b) report on life of artist, c) historical background report, d) skit composed from combined research and students' imaginations.

6. Each forger presents art work to class, with explanation of subject, techniques and materials used.

7. Each team presents skit to total class.

8. Each historian and each biographer submits his report for the class "Biographies and History" book.

Evaluation:

1. As student teams present projects to class, their work is graded by classmates and teacher. (See attached student evaluation form)

2. Students are tested on the life, work, and period of the artists studied by the class.

3. Students display projects at the March International Dinner.

Resources:

1. Cooperating art instructor
2. Student interest inventories (included)
3. Art books
4. Reproductions of works of art
5. Art materials--paper, drawing pens and pencils, etc.
6. Library resource material on lives and times of artists chosen by the students
7. Group selection cards (included)
8. Props for student skits
9. Student evaluation forms (included)
10. French political and artistic history timeline (included)

STUDENT INVENTORY
Arts Fair Unit

I enjoy (Check all that are applicable)

____reading about old times and places

____working in groups

____drama, theater

____building models

____writing stories, plays, reports, etc.

____giving oral presentations to class

____reading about famous people

____working by myself

____drawing, sketching, painting

I feel competent in (Check at least one item)

____drawing

____doing research

____acting

____building models

____creative writing

____reading

I have taken lessons in (Specify!)

music_____

dancing_____

drama_____

drawing/painting_____

other_____

ART FAIR SELECTION CARD

Work of Art:_____

Name of Artist:_____

Time Period:_____

Major Historical Events:_____

_____

_____

_____

STUDENT EVALUATION FORM
Arts Fair Unit

Art Work Student's Name:_____ Grade:_____

1.	accuracy	___excellent	___good	___fair	___poor
	-color	___excellent	___good	___fair	___poor
	-form	___excellent	___good	___fair	___poor
	-light	___excellent	___good	___fair	___poor
	-brush stroke	___excellent	___good	___fair	___poor
2.	presentation	___excellent	___good	___fair	___poor
	-explanation	___excellent	___good	___fair	___poor
	-information	___excellent	___good	___fair	___poor

Biographical Report

1.	depth of research	___excellent	___good	___fair	___poor
	-amount of information	___excellent	___good	___fair	___poor
	-coverage of subject	___excellent	___good	___fair	___poor
2.	style	___excellent	___good	___fair	___poor
	-originality	___excellent	___good	___fair	___poor
	-organization	___excellent	___good	___fair	___poor
3.	mechanics	___excellent	___good	___fair	___poor
	-spelling	___excellent	___good	___fair	___poor
	-grammar	___excellent	___good	___fair	___poor
	-sentence structure	___excellent	___good	___fair	___poor

Historical Report

1.	depth of research	___excellent	___good	___fair	___poor
	-amount of information	___excellent	___good	___fair	___poor
	-coverage of subject	___excellent	___good	___fair	___poor
2.	style	___excellent	___good	___fair	___poor
	-originality	___excellent	___good	___fair	___poor
	-organization	___excellent	___good	___fair	___poor
3.	mechanics	___excellent	___good	___fair	___poor
	-spelling	___excellent	___good	___fair	___poor
	-grammar	___excellent	___good	___fair	___poor
	-sentence structure	___excellent	___good	___fair	___poor

Group Skit

1.	interest aroused	___excellent	___good	___fair	___poor
2.	evidence of preparation	___excellent	___good	___fair	___poor
3.	originality	___excellent	___good	___fair	___poor
4.	presentation	___excellent	___good	___fair	___poor

group grade_____

EVALUATOR'S NAME_____

TIME LINE

The following time line will be posted in the language classrooms in September. It will be used as reference by the students year-long. However, special emphasis will be laid on the artists and their place in French history during this unit.

HISTORICAL EVENTS	DATES	FRENCH ARTISTS	OTHER IMPORTANT FIGURES/EVENTS
	1100		
Louis VII, r.1137-80		Notre Dame Cathedral 1163-1235	
Second Crusade 1147-49			Chivalry Courtly love
University of Paris founded 1158		GOTHIC	
Philip Augustus, r. 1180-1223			St. Francis of Assisi 1182-1226
		Chartres Cathedral 1194-1260	
	1200		
Louis IX, r.1226-70 (Saint Louis)			Thomas Acquinas c. 1225-74 (patron saint of scholars)
Philip the Fair, r.1285-1314 (enjoyed boiling people) First modern king (administrator)			
	1300		
			Dante's Divine Comedy 1314-21
Hundred Years War 1338-1453			
Plague sweeps Europe			

HISTORICAL EVENTS	DATES		FRENCH ARTISTS	OTHER IMPORTANT FIGURES/EVENTS
	1400	CLASSICAL		
Jeanne d'Arc (burned at the stake, 1431)			Jean Fouquet 1420-80	
Margaret of Anjou 1430-82 (a trooper!)				Lorenzo de Medici Leonardo da Vinci 1452-1519
Louis XI, r.1461-83 (added Burgundy and Provence to France, called "Universal Spider")			Jean Clouet 1475-1548	
				Michaelangelo 1475-1564
	1500			
Francis I, r.1515-47		BAROQUE		El Greco 1541-1614 William Shakespeare 1564-1616 Peter Paul Rubens 1577-1640
			Nicolas Poussin 1594-1665	
				Velazquez 1599-1660
	1600			
Louis XIII, r.1610-43			Claude Lorrain 1600-90	
		ROCOCCO		Rembrandt van Rijn 1607-69
Cardinal Richelieu 1624-42				
Louis XIV, r.1643-1715 (the "Sun King")			Versailles	
				Jonathan Swift 1667-1745
Second Hundred Years War 1688-1763			Antoine Watteau 1684-1721	
				J.S. Bach 1685-1750 Handel 1685-1759

HISTORICAL EVENTS	DATES		FRENCH ARTISTS	OTHER IMPORTANT FIGURES/EVENTS
				Voltaire 1694-1778
	1700			
Louis XV, r.1713-74		NEO-CLASSICISM		J.J. Rousseau 1712-1778
				Pompeii discovered, 1748
			Jean-Honoré Fragonard 1732-1806	
				Haydn 1732-1809
			Francisco David 1748-1825	
				Goya 1746-1828
				Thomas Jefferson 1743-1826
				Mozart 1756-91
Louis XVI, r.1774-92		ROMANTICISM		Beethoven 1770-1827
			J.A.D. Ingres 1780-1867	
French Revolution 1789-99				
			Théodore Géricault 1791-1824	
			Camille Corot 1796-1875	
			Eugene Delacroix 1798-1863	
Napoleon, r.1799-1814				Honoré de Balzac 1799?-1849
	1800			
War of 1812 with Russia		REALISM		Charles Dickens 1812-1870
Return of Napoleon 1815			François Millet 1814-75	
				Richard Wagner 1813-1883
			Gustave Courbet 1819-1877	
				Gustave Eiffel 1832-1923

HISTORICAL EVENTS	DATES		FRENCH ARTISTS	OTHER IMPORTANT FIGURES/EVENTS
		REALISM	Eduard Manet 1832-83	
				J.McN. Whistler
Second Republic 1848-52			Claude Monet 1840-1926	
Louis Napoleon Bonaparte (Napoleon III) Emperor 1851-70			Pierre Auguste Renoir 1841-1919	
			Auguste Rodin 1840-1917	
			Paul Gauguin 1848-1903	
				Guy de Maupassant 1850-95
		IMPRESSIONISM	Vincent Van Gogh 1853-1890	
				Claude Debussy 1862-1918
				Sigmund Freud 1856-1939
			Georges Seurat 1859-91	
			H.M.R. Toulouse-Lautrec 1864-1901	
				Frank Lloyd Wright 1869-1959
		EXPRESSIONISM	Henri Rousseau 1844-1910	
				Carl Sandburg 1878-1967
			Henri Matisse 1869-1954	
				William Faulkner 1897-1962
Third Republic 1870-1940			Piet Mondrian 1872-1944	
Primary Education Law 1882			Marc Chagall 1887-	
	1900			
		AGE OF 'ISMS'	Soutine	Salvadore Dali 1904-
			Braque	Jean-Paul Sartre 1905-
			Art Deco	
World War I 1914-18			Marcel Duchamp	
				Pablo Picasso
World War II 1939-45				
Women vote in France 1945				

HISTORICAL EVENTS	DATES	FRENCH ARTISTS	OTHER IMPORTANT FIGURES/EVENTS
War in Indo-China 1946-54			
European Common Market 1957			
DeGaulle president 1958-69			
Pompidou president 1969-74			
Giscard d'Estaing president 1974-		Beaubourg (Pompidou) Center	

MARCH

INTERNATIONAL DINNER

Participants:

Foreign language students and invited guests.

Objectives:

1. The community and individuals involved in the district foreign language program obtain a broader awareness of foreign communities and social life.

2. Students learn to prepare foreign cuisine.

3. Students learn of career opportunities for persons fluent in a second language.

4. Students gain an understanding of art through examination of "forged" masterpieces.

5. Community members gain an awareness of foreign language activities through publicity prepared by students and teachers.

Activities:

1. Foreign language students prepare posters, invitations, menus and newspaper ads for the International Dinner.

2. Students select and prepare dishes representative of the target culture.

3. Students decorate with "Famous Art Forgeries" prepared by students in previous unit. (See Month of February)

4. Students prepare entertainment (skits, drama, music) for the dinner guests.

5. Students and guests view and discuss a presentation of slides concerning career opportunities for persons fluent in a second language. (Visuals, courtesy of Alain Blanchet, New York State Education Department.)

As optional activities, foreign language clubs may sponsor an auction of art "forgeries"; teachers may distribute to students and guests copies of "Foreign Languages and Careers", by Lucille Honig and Richard Brod, Modern Language Association, New York (see Bibliography). An excellent, up-to-date film,

"Foreign Languages: Key to Understanding" (see Bibliography) may be rented for viewing at the dinner.

6. Students and teachers prepare articles publicizing events of the dinner.

Evaluation:

1. Activities 1 through 6 are completed.
2. Students and parents from all classes are present for the dinner, as well as some members of the community.
3. Students express an interest in planning a similar dinner next year.
4. Parents, community members and other guests express support for future dinners.

Resources:

1. Art projects prepared by students in art unit.
2. Recipes of foods representing target cultures.
3. Entertainment prepared by the students.
4. Supplies for posters, invitations, menus.
5. Set of slides concerning career opportunities.
6. Publications concerning career opportunities (see Bibliography).

APRIL

FOREIGN LANGUAGE FESTIVAL

NOTE: In our area, the local University, in cooperation with area foreign language teachers, organized a junior/senior high Foreign Language Festival. If no such thing exists in your region, why not contact foreign language instructors from nearby schools and colleges and start your own festival?

Participants:

All foreign language students.

Objectives:

1. Students use their foreign language in competition with other students from throughout the region or district.

2. Students make acquaintance of foreign language students from neighboring schools.

Activities:

1. Students compete in one or more of the following categories:

   a) Prose reading
   b) Prose translation
   c) Poetry interpretation (oral, memorized)
   d) Oral proficiency

2. Between competitive events, students view educational foreign language films.

*3. Students display cultural items prepared in foreign language classes (ojo de diós designs, posters, paintings, etc.).

4. Students eat lunch together, then have free time for games, etc.

*5. Students present afternoon's program of entertainment--folk dancing, singing, skits, cultural readings and playlets, etc.

6. Awards are presented to students who have placed in the morning's competitions.

7. Foreign language teachers present highlights of Festival to school, district, and community newspapers.

*Public is invited.

Evaluation:

1. Student displays are awarded ribbons for first, second and third places.

2. Students are awarded first, second, and third place certificates in their level in each of the competition categories (see Activity No. 1 above).

Resources:

1. Existence or formation of regional competition/fun festival.

2. Transportation to festival site.

3. Cultural entertainment (and any props needed).

4. Cultural displays.

MAY

A TRIP TO A FOREIGN COUNTRY

Objectives:

1. Students will consider efficient use of time and money for a trip to a foreign country.

2. Students are to be made aware of details necessary to planning a trip to a foreign country.

3. Students prepare to function acceptably in the foreign country.

   a) culturally
   b) linguistically

Activities:

1. Students prepare packets of plans for a trip to the country of the target language.

   a) Students develop an itinerary:

      (1) research the area to be visited
      (2) prepare time schedule
      (3) select means of transportation
      (4) obtain reservations for accommodations

   b) Students collect and/or list items needed for trips:

      (1) passport
      (2) money
      (3) clothing
      (4) maps, travel information, customs regulations, etc.

   c) Students will list cultural points studied throughout the year that they should be sensitive to during the stay in the foreign country (for example, do's and don't's such as caution against hitchhiking).

2. Students will study vocabulary (phrase-book type) essential to situations anticipated during the course of the trip.

   a) going through customs
   b) obtaining transportation and lodging
   c) buying meals
   d) asking directions
   e) asking for information and opinion on a few selected questions arising from the preparatory study

Evaluation:

1. Students hand in packets to be graded according to

   a) completeness
   b) accuracy
   c) imagination

2. Students draw lots for cards with situations and role to be enacted extemporaneously before classmates. (See Activity No. 2)

Resources:

1. maps of information pertinent to country to be "visited"
2. plane/train/ship schedules for travel to and within target country
3. local travel agencies
4. local banks
5. guidebooks for target country
6. phrasebooks for target country

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"A MEAL": REPORT FROM THE CLASSROOM

Elina Saunders

The following unit on A Meal was designed to be used with French and Spanish classes which had completed textbook units on food, food preparation, table implements and table manners. Imperative mood and object pronouns are used, so they should be taught before the unit is used.

Our team wanted to provide a unit for reinforcement of cultural information plus grammar and vocabulary review. At the same time, we wanted to provide an activity that would furnish listening comprehension practice and practice in acting out commands in accordance with customs of the culture.

At Bellevue High, I presented the unit to the French teachers and they decided to use it with their French II classes. (Their textbook is Voix et Visages de la France.) I used the unit with the Spanish II classes because they had completed the lessons required for background information. (We use Español: A Descubrirlo.)

The activities provided by the Unit were well accepted by my students. I presented part of the Unit daily. I had visual cards (4 x 6) with vocabulary items drawn on them, and I used them to review the vocabulary in a transparent Tic-Tac-Toe board. When the students were well acquainted with the vocabulary and commands, I brought a big cardboard box to the classroom with all the items necessary for the Audio-Motor Unit. I asked some students to remove certain items from the box and to place them somewhere else. I did not follow the same order as the Audio-Motor Unit.

The next activity was to have the implements in the box, play the tape, respond to the commands myself as I would have the students do. After students observed me, I followed the prescribed procedures for an Audio-Motor Unit.

With other Audio-Motor Units that I used during the year, I did not need to follow the small steps I followed first. My students were familiar with the procedures and could move through the Audio-Motor Unit more quickly.

I noticed the students' interest in acting out and giving commands, and I also saw them reacting more positively to the class. They appeared to be more willing to use Spanish in their daily conversations.

UNIT 1: A FRENCH MEAL

IA. METTRE LA TABLE: AUDIO-MOTOR UNIT

Functions

1. To show how a table is set in France and how the meal is begun.
2. To stimulate observation of material surroundings.
3. To make students aware of differences in accepted social patterns.

Vocabulary

1. la nappe
2. l'assiette
3. la fourchette
4. les dents de fourchette
5. la cuillère
6. le couteau
7. le porte-couteau
8. le verre
9. la serviette
10. le sel
11. le poivre
12. la corbeille de pain
13. la carafe d'eau
14. mettre
15. placer
16. plier
17. chercher
18. porter
19. verser
20. s'asseoir
21. boire
22. prendre

Props

1. table
2. chair
3. tablecloth
4. plate
5. knifeholder
6. knife
7. fork
8. spoon
9. glass
10. napkin
11. pitcher (carafe when available)
12. breadbasket
13. salt
14. pepper
15. bottle of wine

Audio-motor unit

1. Mettez la nappe sur la table.
2. Placez l'assiette.
3. Placez la fourchette à gauche, les dents sur la nappe.
4. ...la cuillère à droite.
5. Placez le porte-couteau entre l'assiette et la cuillère.
6. Mettez le couteau sur le porte-couteau.
7. Prenez un verre.
8. Placez-le devant l'assiette.
9. Pliez la serviette en trois.
10. Mettez-la sur l'assiette.
11. Cherchez le sel et le poivre.
12. Mettez-les sur la table.
13. Posez la corbeille de pain.
14. Cherchez la carafe d'eau.
15. Cherchez une bouteille de vin.
16. Versez un peu de vin dans le verre.
17. Asseyez-vous.
18. Mettez votre serviette sur vos genoux.
19. Maintenant, buvez un peu.
20. BON APPÉTIT.

Sujets de discussion

1. a) Comment les Européens placent-ils la fourchette en mettant la table? (Les dents sur la nappe)
   b) Et comment les Américains placent-ils la fourchette?
   c) Comment est-ce que les gens de ces deux pays tiennent leur fourchette? (Les Européens piquent avec la fourchette, les Américains soulèvent.)
   d) Laquelle de ces manières est la meilleure? (Ni l'une, ni l'autre)

2. Pourquoi les Américaines emploient-ils une assiette à salade? (Parce que la salade ferait mauvaise compagnie avec le reste du repas qui est servi sur une seule assiette.)

3. a) Où est-ce que les Américaines mettent cette assiette à salade?
   b) Avec quoi mangent-ils la salade?
   c) Est-ce pratique?
   d) Sinon, la préoccupation américaine pour l'efficace suggère-t-elle une disposition plus pratique du couvert?

IB. TOM ET ROBERT METTANT LA TABLE: MINI-DRAMA

Functions

1. Students learn how French children and parents contribute to preparing for a meal.

2. Students learn the nature of lunch and dinner in a French city.

3. Students learn the importance of a certain formality in French family meals.

Vocabulary and Props

(See above under 2.IA)

Mini-Drama

Tom is spending the summer at Robert's house. The first evening they are setting the table together.

ROBERT: Tiens, Tom, nous allons mettre la table ensemble.

TOM: Pourquoi nous?

ROBERT: Je mets toujours la table à la maison. Pas toi?

TOM: Moi, jamais! C'est maman qui fait ça à la maison.

ROBERT: D'abord, mettons la nappe.

TOM: Pourquoi? Il y a des invités?

ROBERT: Non, c'est l'habitude. Il faut mettre la nappe à fleurs.

TOM: Pourquoi pas la blanche?

ROBERT: Maman met la blanche pour les grandes occasions seulement.

TOM: D'accord. Tire un peu.

ROBERT: Voilà les assiettes plates. Mets une assiette à chaque place.

TOM: Bon, comme ça?

ROBERT: C'est très bien. Maintenant mets ces autres.

TOM: Encore des assiettes? Pourquoi faire?

ROBERT: Tu ne sais pas? C'est pour la soupe.

TOM: De la soupe? Le soir? Quelle idée!

ROBERT: Tu n'aimes pas la soupe? Chez nous, on mange de la soupe pour le dîner.

TOM: Toujours?

ROBERT: Non. Mais souvent. Le dîner est plus léger que le déjeuner. Ce soir, nous allons manger de la soupe, une omelette avec de la salade, du fromage, et des fruits.

TOM: Où sont les fourchettes et les couteaux?

ROBERT: Dans le buffet. Et n'oublie pas les cuillères à soupe.

TOM: Ah! Je vois. Les voilà.

ROBERT: Moi, je mets les cuillères et les fourchettes, toi, tu mets les couteaux.

TOM: Voilà, j'ai fini avant toi.

ROBERT: Mon oeil! Tu oublies les porte-couteaux!

TOM: Les porte-couteaux? Qu'est-ce que c'est?

ROBERT: On les met sous les couteaux pour protéger la nappe.

TOM: Tiens! C'est une bonne idée!

ROBERT: Bien sûr. Voilà des verres. Va chercher la carafe d'eau.

TOM: Comment? Pas de vin?

ROBERT: Si, mais papa va choisir une bouteille de vin à la cave.

MAMAN: Les enfants, allez vite chercher du pain frais à la boulangerie.

Sujets de discussion

1. Pourquoi est-ce Robert qui met la table?

   Il est normal que les enfants participent aux travaux ménagers en mettant la table, en faisant des courses ou en contribuant aux activités familiales. Ils acceptent volontiers ces responsabilités qui reflètent une dépendance considérable par rapport à la famille. Cette dépendance n'est pas seulement économique. Les décisions affectant chaque membre de la famille sont souvent le résultat de discussions entre tous les membres de la famille. Ceci indique la grande cohésion que l'on trouve encore dans las famille française.

2. Pourquoi l'usage d'une nappe est-il considéré important dans la vie de la famille française?

   Le dîner du soir est un rite important de la vie en famille. La nappe ajoute à l'importance attribuée à cet événement et elle transforme la table qui a servi à d'autre activités pendant la journée. Le porte-couteau évite de salir la nappe

qui normalement devra servir à plusieurs repas. Au-delà de ces considérations pratiques, l'aspect formel du repas assure une mesure de bienséance qui ajoute au plaisir de l'occasion et ainsi satisfait le souci de bien-être et le souci esthétique de rechercher l'art de vivre.

II. LA TENUE À TABLE: AUDIO-MOTOR UNIT

Functions

1. To show students table manners generally accepted in France.
2. To illustrate the importance of conforming to social patterns.

Vocabulary

1. les genoux (m)
2. la soupe
3. la cuillère
4. le couteau
5. la fourchette
6. le plat
7. les lèvres (f)
8. la sauce
9. l'assiette (f)
10. la serviette
11. le morceau
12. la feuille
13. le doigt
14. le fromage
15. le rond de serviette
16. s'asseoir
17. prendre
18. placer
19. souffler
20. manger
21. tourner
22. couper
23. vouloir
24. boire
25. s'essuyer
26. déguster
27. laisser
28. plier
29. se lever

Props

(Same as in Unit 2.I)

Audio-motor unit

1. Asseyez-vous à table.
2. Prenez votre serviette.
3. Placez-la sur vos genoux.
4. Voilà la soupe. Attention, c'est trop chaud.
5. Ne soufflez pas, attendez.
6. Prenez votre cuillère.
7. Attention. Ne mangez pas sur le côté de la cuillère.
8. Tournez la cuillère en face de vous.
9. Voilà le plat principal. Prenez votre couteau à la main droite.
10. Votre fourchette à la main gauche.
11. Attention, ne les changez pas de mains.
12. Coupez la viande avec votre couteau.
13. C'est bon.
14. Vous avez soif et vous voulez boire. Essuyez-vous délicatement les lèvres avant de boire.
15. Il y a de la sauce sur l'assiette.
16. Piquez la fourchette dans un morceau de pain.
17. Trempez la pain dans la sauce.
18. Mangez et appréciez.
19. Attention. Ne mangez pas tout. Laissez-en un peu sur l'assiette.
20. Voilà la salade. Il y a une grosse feuille. Coupez-la. Pas avec le couteau mais avec la fourchette.
21. Voilà des fruits. Choisissez.
22. Attention. Ne la mangez pas avec les doigts.
23. Coupez-la. Mangez les morceaux avec la fourchette.
24. Pliez votre serviette et mettez-la dans votre rond de serviette.
25. Levez-vous.

Sujets de discussion

1. a) Y a-t-il un code de la politesse à table aux Etats-Unis?
   b) Si c'est le cas, ce code est-il respecté par tous?
   c) À quelles exceptions vous attendriez-vous dans le code de tenue français?

2. a) Est-il utile, en Amérique, de connaître le code de bonne tenue à table?
   b) "Un jour je me suis trouvé(e) très mal à l'aise quand..."

3. Est-il possible de se conformer à des coutumes differentes sans pour autant ébranler ses propres convictions sur ce qui constitue le bien et le mal.

III. UN DÉJEUNER CHEZ MONIQUE

Functions

1. Students discover that inviting an outsider to a meal in a French family is a compliment, made evident by an elaborate menu artistically presented.

2. Students learn that at such a meal, one should save room at each course for those that will follow.

3. Students learn details of French table manners: the use of knife and fork; not to put hands under the table; the use and perhaps re-use of one's napkin; the custom of breaking off bite-sized pieces of bread.

Vocabulary

1. se passer
2. la nourriture
3. le pâté de foie
4. la tranche
5. le persil
6. les Coquilles Saint-Jacques
7. la coquille
8. le coquillage
9. servir
10. les côtelettes
11. l'agneau
12. la purée
13. Ça alors

Mini-Drama

Deux Américaines, Sue et Bonnie, font des études à Paris. Sue y est depuis quatre mois; Bonnie vient d'arriver. Sue, qui a déjeuné hier chez Monique, parle de son expérience.

SUE: Tiens, Bonnie! Quelle surprise de te rencontrer ici en France!

BONNIE: Je savais que tu devais venir passer l'année ici, mais je ne pensais pas te rencontrer le lendemain de mon arrivée. Tu n'as pas trop le mal du pays?

SUE: Pas du tout! C'est formidable, malgré toutes les bétises que j'ai commises.

BONNIE: Qu'est-ce que tu veux dire?

SUE: Oh, tu sais, à John Doe High, on a appris à parler parfaitement le français, et on a étudié les auteurs, mais vivre en France, c'est autre chose!

BONNIE: Je ne vois pas.

SUE: Tu te souviens de Monique qui est venue passer un semestre dans notre école l'année dernière? Je la connais déjà depuis plus de huit mois et elle m'a invitée à déjeuner chez elle hier pour la première fois.

BONNIE: Et comment cela s'est-il passé?

SUE: La nourriture était délicieuse. D'abord, nous avons mangé du pâte de fois, des tranches de tomates avec du persil, des radis et du beurre et des sardines.

BONNIE: Quelle variété! C'est original comme déjeuner!

SUE: Ce n'était que le début. Je n'avais déjà plus faim et voilà qu'on a servi des Coquilles Saint-Jacques.

BONNIE: Qu'est-ce que c'est?

SUE: C'est un fruit de mer préparé dans sa coquille et c'est très bon.

BONNIE: Qu'est-ce qu'il y avait comme dessert?

SUE: Oh, attends. Ensuite, on a servi des côtelettes d'agneau avec de la purée Mousseline.

BONNIE: Oh, mais qu'est-ce que c'est que ça?

SUE: C'est la purée la plus légère que j'aie jamais mangée.

BONNIE: Et comme dessert?

SUE: Ensuite, nous avons mangé de la salade.

BONNIE: De la salade...après tout ça?

SUE: Bien sûr, de la salade verte avant les fromages.

BONNIE: Les fromages!

SUE: Oui. Trois ou quatre fromages. On doit couper son fromage en petits morceaux que l'on mange avec des bouts de pain.

BONNIE: Très intéressant. Et le dessert?

SUE: Pas de dessert-gâteau, mais des fruits.

BONNIE: Ça alors. Quel déjeuner!

Après le départ de Sue, les parents de Monique lui posent quelques questions.

PÈRE: Monique, depuis quand connais-tu Sue? Elle a des drôles de manières.

MONIQUE: Papa, je la connais depuis huit mois. J'ai fait sa connaissance aux Etats-Unis et maintenant nous avons des cours ensemble.

MÈRE: Pourquoi garde-t-elle toujours la main gauche sous la table quand elle mange? J'ai pensé qu'elle avait peut-être oublié de se laver les mains.

MONIQUE: Non, je ne sais pas, car elle avait insisté à se laver les mains après notre voyage en métro.

PÈRE: En tout cas, elle a bien aimé les hors-d'œuvre ou elle avait très faim!

MÈRE: Et pourtant elle a laissé cette délicieuse sauce des coquilles Saint-Jacques. Peut-être n'aime-t-elle pas les coquillages.

PÈRE: Tu as remarqué comme elle a pris une pomme et l'a mangée sans même la couper? Sans même la mettre dans son assiette?

MÈRE: Mais oui, j'ai remarqué cela. Et cette manière de froisser sa serviette, qu'en penses-tu, Monique?

MONIQUE: Oh, vous les parents, vous critiquez toujours! Vous savez bien que les Américains sont différents!

Sujets de discussion

1. Pourquoi Monique a-t-elle attendu huit mois pour inviter Sue à sa maison?

   C'est en fait un grand honneur que d'être reçu dans une famille française. Le domicile est très privé et on n'y reçoit que la famille et un petit cercle d'amis très intimes et de longue date. Une invitation à un repas dans une famille française est l'indication que cette famille vous juge digne d'être de leurs amis plutôt que de leurs connaissances qui seraient invitées à déjeuner dans un restaurant plutôt qu' "à la maison". Au cours de cette sorte de rite d'initiation, on ne ménagera rien pour rendre l'occasion digne des bons sentiments éprouvés envers vous. C'est une question d'honneur et la preuve que la famille s'engage à une amitié solide. Dans le contexte

culturel français, il est plus important d'avoir un petit nombre de "vrais amis" qu'un grand nombre de simples connaissances.

2. Pourquoi Sue n'avait-elle plus faim après les hors-d'œuvres?

   Elle en a sans doute mangé trop, pensant peut-être que ces hors-d'œuvre constituaient le déjeuner entier. Bien que chaque plat offert soit peut-être très copieux, on s'en sert avec modération, sachant que le repas comprendra de nombreux plat successifs.

3. Pourquoi est-il si important de se ménager pour le repas entier?

   Si, en mangeant trop des premiers plats servis, vous vous trouvez dans l'impossibilité de "faire honneur" aux plats suivants, vous risquez d'offusquer les hôtes qui considèrent que pour apprécier le repas dans sa dimension esthétique, il ne suffit pas de satisfaire à sa faim mais il faut pouvoir savourer l'ensemble du repas au travers de chacun de ses éléments qui sont arrangés dans un ordre établi par une longue tradition.

4. Pourquoi les parents de Monique semblent-ils critiquer les manières de Sue?

   Ne connaissant pas l'étiquette française, Sue se conforme à l'étiquette qu'elle connaît, celle des Etats-Unis. Malheureusement, celles-ci l'amène à des infractions que les parents considèrent importantes. Monique qui a vécu aux Etats-Unis et qui a l'avantage de connaître deux cultures, reconnaît le caractère arbitraire de ces codes sociaux qui varient avec chaque culture.

A Meal at Monique's House: Mini-Drama

Sue is an American student who has been in France for several months. Her friend, Bonnie, has just arrived from the United States. They are discussing a meal Sue had with a French friend.

SUE: Hi, Bonnie! What a surprise to run into you here in France!

BONNIE: I knew you were to come for a year but I didn't expect to meet you the day after I got here. You're not too homesick, I hope?

SUE: Not a bit! It's marvelous, even with all the bloopers I've made.

BONNIE: What do you mean?

SUE: Oh, you know, at John Doe High we learned to speak French fluently and we studied a lot of authors, but living in France, that's different.

BONNIE: What's it like?

SUE: Well, you remember Monique who was at John Doe last year for a semester? I've known her for eight whole months and she just invited me to lunch yesterday for the first time.

BONNIE: What happened?

SUE: The food was delicious. First we had pâté--liver paste--sliced tomatos with parsley, radishes and butter, and sardines.

BONNIE: What an assortment! That's original for lunch!

SUE: That was only the beginning. I was already full and they served Coquilles Saint-Jacques.

BONNIE: What's that?

SUE: It's a seafood dish cooked in its shell and it's very good.

BONNIE: What did they have for dessert?

SUE: Oh, wait. After that, they served lamb cutlets with purée Mousseline.

BONNIE: Oh, what's that?

SUE: It's the lightest purée I have ever eaten.

BONNIE: And for dessert?

SUE: Then, we ate salad.

BONNIE: Salad...after all that?

SUE: Yes indeed, green salad before the cheeses.

BONNIE: The cheeses?

SUE: Yes. Three or four cheeses. We were supposed to cut our cheese in little pieces and eat them with small pieces of bread.

BONNIE: Very interesting. And the dessert?

SUE: There was no sweet for dessert, but fruit.

BONNIE: Well, then. What a lunch!

After the departure of Sue, Monique's parents ask her some questions.

FATHER: Monique, how long have you known Sue? She has some strange manners.

MONIQUE: Papa, I've known her for eight months. I made her acquaintance in the United States and at the moment we have some classes together.

MOTHER: Why does she always keep her left hand under the table while she is eating? I thought that perhaps she had forgotten to wash her hands.

MONIQUE: No, I don't know why, because she insisted on washing her hands after our subway trip.

FATHER: In any case, she liked the appetizers very much or she was very hungry!

MOTHER: And at the same time she left that delicious sauce on the Coquilles Saint-Jacques. Perhaps she doesn't like shellfish.

FATHER: Did you notice that she took an apple and ate it without even cutting it? Without even putting it on her plate?

MOTHER: Yes indeed, I noticed that. And that manner of crumpling her napkin, what do you think of it, Monique?

MONIQUE: Oh, you parents, you always criticize! You know very well that the Americans are different!

Discussion Questions

1. Why did Monique wait eight months to invite Sue to her house?

   It is a great honor to be "received" in a French family. The home is a very private place. The only persons invited into it are family and a small circle of friends who have been intimate for a long time. An invitation to a meal in a French family is proof that this family considers you worthy to be their friend, rather than an acquaintance, who would be invited to lunch in a restaurant rather than at home. In the course of this ritual of initiation, the family will spare nothing to make the occasion worthy of its good feelings toward you. It's a matter of family honor, as well as a proof that the family pledges a lasting friendship. In the context of French culture, it is more important to have a small number of "true friends" than a large number of mere acquaintances.

2. Why wasn't Sue hungry after the hors-d'oeuvres course?

   No doubt she had eaten too much, thinking that this was the whole luncheon. Although each course offered may be plentiful, one serves oneself with moderation, knowing that there will be numerous courses.

3. Why is it so important to save room for later courses?

   If one does not, and so cannot do justice ("faire honneur") to the later dishes, one is likely to offend one's hosts, who consider that to appreciate the meal as a work of art, it is not enough to satisfy hunger: one must be able to savor the composition as a whole, through each of its elements, which are arranged in an order established by a long-refined tradition.

4. Why do Monique's parents appear critical of Sue's manners?

   Not knowing French etiquette, Sue follows the American patterns she does know. Unfortunately, this leads to breaches of etiquette in France, which Monique's parents consider serious. Monique, who has lived in the U.S. and has the advantage of knowing two cultures, recognizes the arbitrary character of these social codes which vary with each culture.

UNIDAD 1: UNA COMIDA ARGENTINA

IVA. PONER LA MESA: UNIDAD AUDIO MOTOR

Funciones

1. Enseñar cómo poner la mesa y cómo comenzar una comida.

   a) Posición del tenedor y la cuchara.
   b) Uso de la servilleta de género, no de papel.

2. Estimular la observación de lo que hay alrededor.

3. Comprender la diferencia de los modales sociales.

   a) Uso de la expresión "Buen provecho" antes, durante, y después de la comida.

Vocabulario

1. el mantel
2. el plato
3. el plato hondo
4. el tenedor
5. la cuchara
6. el cuchillo
7. la cucharita
8. el vaso
9. la servilleta
10. la sal
11. la pimienta
12. la canasta de pan (la panera)
13. la jarra de agua
14. el sifón
15. los cubiertos
16. el regazo
17. el aparador (la alacena)
18. el servilletero
19. el aparador: cupboard
20. poner
21. doblar
22. traer
23. verter
24. sentarse
25. beber
26. poner la mesa
27. poner los cubiertos
28. Buen provecho

Implementos necesarios

1.	mesa	8.	vaso
2.	silla	9.	servilleta
3.	mantel	10.	jarra
4.	plato	11.	panera
5.	cuchillo	12.	sal
6.	tenedor	13.	pimienta
7.	cuchara	14.	botella de vino

Unidad Audio Motor: Poner la mesa

1. Ponga el mantel en la mesa.
2. Ponga el plato.
3. ...ahora ponga el tenedor a la izquierda, con los dientes hacia abajo.
4. ...y la cuchara a la derecha.
5. Ponga el cuchillo entre el plato y la cuchara.
6. Tome el vaso.
7. Ponga el vaso frente al plato, cerca de la derecha.
8. Doble la servilleta en tres, y póngala sobre el plato.
9. Traiga la sal y la pimienta, y póngalas sobre la mesa.
10. Traiga el pan en la panera.
11. Traiga la jarra con agua.
12. Traiga la botella de vino.
13. ...y vierta el agua y el vino en el vaso.
14. Ponga la servilleta en su regazo.
15. ¿Todo está listo?
16. ¡Buen provecho!

Tópicos de discusión

1. a) ¿Cómo se pone el tenedor en la mesa? (con los dientes hacia abajo)
   b) ¿Cómo se pone el tenedor en la mesa americana? (con los dientes hacia arriba)
   c) ¿Cómo toman el tenedor las personas de los Estados Unidos y las personas argentinas? (Los americanos levantan la comida con el tenedor, pero los argentinos usan el tenedor para pinchar la comida.)
   d) ¿Cuál es la mejor costumbre? (Ni la una ni la otra, mejor es lo apropiado en cada situación.)

2. ¿Por qué los americanos usan un plato para la ensalada? (Porque toda la comida se sirve un plato y no queda lugar para la ensalada.)

3. a) ¿Dónde ponen el plato de ensalada los americanos?
   b) ¿Con qué comen ellos la ensalada?
   c) ¿Es práctico?
   d) ¿Si no lo es...,la preocupación americana por la eficiencia sugiere una disposicón más práctica del cubierto?

IVB. JEAN Y MARTA PONEN LA MESA: MINI-DRAMA

Funciones

1. Los estudiantes aprenden a poner la mesa.

2. Los estudiantes aprenden la naturaleza de los almuerzos y las cenas en Buenos Aires.

3. Los estudiantes aprenden sobre la importancia de ciertas formalidades en las comidas de una familia.

Vocabulario

(Como en IVA.)

Implementos necesarios

Copias del Mini-drama para los estudiantes.

Mini-drama

Jean pasa el verano en lo de Marta. Ella llegó la noche anterior y como es la hora de la cena va a ayudar a Marta a poner la mesa.

MARTA: Ven, Jean, voy a poner la mesa.

JEAN: ¿Para qué?

MARTA: ...Para la cena.

JEAN: ¿Tan tarde?

MARTA: ¿Tarde? Siempre cenamos entre las 9:30 y las 10:00 de la noche.

JEAN: En mi casa cenamos a las 5:00 de la tarde.

MARTA: ¡A las cinco! Bueno, vas a tener un nuevo horario aquí.

JEAN: Si, ya voy a aprender...¿Puedo ayudarte?

MARTA: ¡Por supuesto! Ahora eres parte de la familia.

JEAN: Gracias. ¿Qué hacemos primero?

MARTA: Primero ponemos el mantel.

JEAN: ¿Por qué? ¿Hay invitados?

MARTA: No, pero siempre ponemos el mantel. Dame el de las flores.

JEAN: ¿El mantel bordado?

MARTA: No, ese es para cuando hay invitados.

JEAN: Bueno, pongámoslo.

MARTA: También pongamos los platos.

JEAN: Aquí están.

MARTA: ...y ahora los platos hondos.

JEAN: ¿Por qué?

MARTA: Para la sopa.

JEAN: ¿Sopa? ¿...para la cena?

MARTA: Sí, ¿no la quieres? Nosotros la tomamos casi todas las noches.

JEAN: ¿Verdad?

MARTA: Sí, recuerda que la cena no es tan grande como el almuerzo y esta noche comemos ensalada, bifes, fruta y queso.

JEAN: ¿Dónde están los cubiertos?

MARTA: En el cajón del aparador, a la derecha.

(Jean pone los cubiertos.)

JEAN: Bueno, ya está todo listo con los cuchillos y los tenedores y las cucharas.

MARTA: No, Jean...faltan las servilletas con los servilleteros y el sifón.

JEAN: ¿El sifón?

MARTA: Sí, ¿te acuerdas? Anoche te explicamos qué eran.

JEAN: Oh, sí, el agua gaseosa.

MARTA: Exactamente, aprendes rápido.

JEAN: Y ¿el vino?

MARTA: Ahí está al lado de los sifones, ¿lo ves?

JEAN: ...y ahora ¿qué hacemos?

MARTA: Pongamos el pan...y todo está listo.

Tópicos de discusión

1. ¿Por qué Marta pone la mesa?

   (Por lo general las hijas ayudan a la madre y ponen la mesa. Generalmente los muchachos y el padre no ayudan en la cocina. Las hijas comunmente ayudan a servir también.)

2. ¿Por qué usan el mantel diariamente?

   (Es una costumbre arraigada en la tradición. Por lo general se usa un mantel por semana y cada persona tiene una servilleta con su servilletero por la semana tambien. Generalemente los manteles se cambian cada domingo.)

3. ¿Por qué se cena tan tarde?

   (Generalemente se almuerza a las 12:00 o a la 1:00 y se toma el té o el mate a las 4:00 o a las 5:00. La cena es más liviana que el almuerzo y es otra oportunidad para reunirse en familia y compartir las experiencias del día.)

V. MODALES EN LA MESA: UNIDAD AUDIO MOTOR

Funciones

1. Enseña a los estudiantes los modales generalmente aceptados en la Argentina.

2. Ilustra la importancia de seguir las costumbres.

Vocabulario

1. la servilleta
2. las rodillas
3. la sopa
4. caliente
5. ¡cuidado!
6. la cuchara
7. el plato
8. el cuchillo
9. la mano
10. derecha
11. izquierda
12. de una mano a otra
13. sabroso/a
14. la sed
15. los labios
16. delicadamente
17. la salsa
18. un pedacito
19. la ensalada
20. una hoja de lechuga
21. el tenedor
22. el queso
23. la manzana
24. terminada/o
25. el costado
26. poner
27. tomar
28. soplar
29. estar
30. esperar
31. pasar
32. cortar
33. ser
34. tener
35. beber
36. deber
37. limpiarse
38. doblar
39. servirse
40. levantarse
41. dejar

Implementos necesarios

(Como en la Unidad IVA.)

Unidad Audio Motor: Los modales en las mesa

1. Siéntese cerca de la mesa.
2. Tome la servilleta.
3. Póngala en sus rodillas.
4. Aquí está la sopa. ¡Cuidado! Está caliente. No sople, espere.
5. Tome la cuchara.
6. Cuidado, no beba del costado de la cuchara. Debe apuntar hacia usted cuando bebe.
7. Aquí está el plato principal. ¡Buen provecho!
8. Tome el cuchillo con la mano derecha, y el tenedor con la mano izquierda.
9. No los pase de una mano a otra.
10. Corte la carne con el cuchillo.
11. Está sabrosa, ¿verdad?
12. No, no tome el vaso aún. Debe limpiarse los labios delicadamente antes de hacerlo. Ahora puede beber.
13. Aquí está la ensalada.
14. Hay una hoja de lechuga muy grande, no la corte. Dóblela cor el tenedor y el cuchillo antes de comerla.
15. Aquí está la ensalada.
16. Sírvase una manzana.
17. ¡Cuidado! No la tome con la mano para comerla.
18. Córtela en cuatro y cómala con el tenedor y el cuchillo.
19. ...y ahora el café.
20. ...si le gusta negro, bébalo. Hay leche y azúcar también.
21. Buen provecho, la cena ha terminado.
22. Doble la servilleta y póngala en el servilletero. Déjela al costado del plato.
23. Levántese.

Tópicos de discusión

1. a) ¿Hay un código de etiqueta en los Estados Unidos?
   b) Si existe, ¿es seguido por todos?
   c) ¿Qué excepciones conoce usted?

2. a) ¿Es útil en los E.U. conocer el código de buenos modales?
   b) ¿Se ha sentido Ud. incómodo alguna vez con respeto a ciertos modales?

3. ¿Es posible seguir costumbres diferentes sin poner en duda nuestras propias convicciones sobre lo que está bien y lo que está mal?

VI. SUE VISITA LA ARGENTINA Y EN LO DE CHELA: MINI-DRAMA

Funciones

1. Los estudiantes comprenderán que el ser invitado a un hogar argentino es un cumplido que se hace evidente en la preparación de una comida elaborada y artísticamente presentada.

2. Los estudiantes aprenden que en una comida formal uno debe comer un poco de cada plato para poder probar todo lo que se sirve.

3. Los estudiantes aprenderán los detalles de los modales en la mesa. El uso de las dos manos sin ponerlas en el regazo, el uso de la servilleta, y cómo se come la fruta.

Vocabulario

1. parar: estar por un tiempo en un lugar
2. lo ocurrido: un incidente que ocurrió
3. ocurrir: pasar, acontecer (¿qué pasa? ¿qué ocurre?)
4. corresponderse: escribir cartas y recibir cartas
5. divertirse: pasar momentos felices
6. se sentara: forma subjuntiva del verbo sentarse
7. estar satisfecha: no querer comer más
8. locro: un plato argentino (y de otras paises hispanos) con muchos vegetales, huevos, y aceitunas.
9. empanadas: una comida hispana que es como una tarta de carne, vegetales, huevos, y aceitunas
10. dulce de membrillo: un dulce que tiene la consistencia del queso
11. los modales: las costumbres de etiqueta en una cultura

Implementos necesarios

Copias del Mini-drama para los estudiantes.

Mini-drama: Sue visita la Argentina

Sue es una estudianta americana que ha pasado varios meses en la Argentina y vuelve a la pensión donde para. Allí se encuentra con su amiga Bonnie quien ha llegado recientemente de los Estados Unidos y hablan de lo ocurrido en la casa de Chela, una muchacha argentina amiga de Sue.

SUE: Hola, Bonnie. ¿Descansaste? Espero que te acostumbres al horario argentino.

BONNIE: Creo que me llevará una semana en acostumbrarme, pero el estar en la misma pensión contigo será una gran ayuda, y no haré tantos errores.

SUE: ¡No te preocupes! Te gustará estar aquí. Me encanta mi estadía en Buenos Aires, a pesar de todos los errores que he ehcho.

BONNIE: ¿Qué dices?

SUE: Que en nuestra escuela, en los Estados Unidos, aprendimos cómo hablar español y sobre los autores y artistas, pero vivir en Buenos Aires es otra cosa.

BONNIE: No comprendo.

SUE: Ya verás. ¿Te acuerdas de Chela? Ella pasó un semestre en nuestra escuela el año pasado. Yo estudio con ella aquí, y la he conocido por ocho meses. Hoy me invitó a almorzar para conocer a su familia.

BONNIE: ¿Te divertiste? ¿Cómo te fue?

SUE: La comida fue deliciosa, pero ¡los argentinos son diferentes! Tuvimos que esperar hasta que el padre se sentara a la mesa para sentarnos nosotros. Lo primero que comimos fueron sardinas, tomate y apio.

BONNIE: ¡Qué manera de comenzar el almuerzo! ¿Fue ese todo el almuerzo?

SUE: ¡Oh no! Después comimos locro.

BONNIE: ¿Qué es?

SUE: Una especie de sopa con muchas cosas. ¡Estaba delicioso!

BONNIE: ¿Qué comiste de postre?

SUE: Espera, hay más...después comimos empanadas!

BONNIE: ¿Qué son?

SUE: Es un plato popular en la Argentina.

BONNIE: Y ¿Qué pasó con el postre?

SUE: ¡Aún no! Con las empanadas vino la ensalada, pero yo ya estaba repleta.

BONNIE: ¿Después de toda esa comida?

SUE: ¡Claro! Antes del queso y el dulce de membrillo.

BONNIE: ¿Queso y dulce?

SUE: Sí, un queso blanco delicioso que se llama mantecoso y un dulce que parecía queso rojo. Cortaron los dos y los tuve que comer...pero sacaron el pan y nunca pusieron la manteca.

BONNIE: ¡Qué extraño! Y ¿eso fue el postre?

SUE: No. Después del queso trajeron frutas.

BONNIE: ¡Qué suerte que comí en la pensión! Pesarás tres libras más.

En lo de Chela

La familia de Chela habla con ella después que Sue se fue.

EL PADRE: Chela, ¿cuánto hace que conoces a Sue?

CHELA: Ocho meses.

EL PADRE: Sue tiene modales muy extraños.

LA MADRE: Sí, ¿por qué se pone la mano en el regazo cuando come?

CHELA: Porque ella come diferente.

EL PADRE: Le habrán gustado los tomates y las sardinas porque comió mucho.

LA MADRE: ...Pero comió una empanada solamente. A lo mejor no le gustaron.

EL PADRE: Y tomó la manzana y se la llevó a la boca.

LA MADRE: ¿Por qué habrá arrugado la servilleta? Bueno, ¡qué se le va a hacer!

CHELA: Bueno mamá, los americanos son diferentes.

Tópicos de discusión

1. ¿Por qué Chela no invitó a Sue antes a su casa? ¡La conoce desde hace ocho meses!

   (Es un honor ser invitado a un almuerzo de familia. La casa de uno es un lugar privado y se invita para comer sólo a los íntimos y a los que se conoce por mucho tiempo. Es como un rito de iniciación indicando que la familia aprecia a uno como uno de los íntimos. No se considera de buen gusto llevar algo para la comida. Sólo flores son llevandas para demonstrar apreciación.)

2. ¿Por qué Sue estaba repleta cuando llegó la ensalada?

   (Sin duda Sue comió mucho de cada plato y cuando le sirvieron el plato principal no pudo comer más. Tal vez se olvidó que en las comidas hispanas, por lo general hay muchos platos y si se toma un poco de cada uno la comida es placentera.)

3. ¿Por qué es importante aceptar cada plato?

   (Una comida es un rito tradicional y estético. Si se comen solamente los primeros platos se desprecia el resto, se desequilibra la comida planeada por los anfitriones.)

LE RÔLE DU PAIN DANS LA VIE FRANÇAISE

Elizabeth Miller

CONTENTS

Description of Unit
The Role of Bread in French Life

Students Objectives

Content Areas

1) How French bread is made:

-Emphasis on tradition, process, recipe
-Legal definition of bread Qu'est-ce que c'est?

2) Varieties of French bread

-Related vocabulary
-Slide description

3) Social ritual of bread, e.g., cutting, place at table, use of bread, purchasing

-Cultoon
-Slide description, Comment manger le pain
-Mini-drama

4) Qualities of "le bon pain français"

-Critères pour juger le pain
-Student worksheet

5) Expressions, proverbs, involving the word bread

6) Importance of bread to the diet (Home and Family Life contribution, not included in this packet.)

7) Discussion of some French values.

8) Suggest Activities and Projects

9) Resources

10) Evaluation
Sample student test

THE ROLE OF BREAD IN FRENCH LIFE

A Cross-cultural, Cross-disciplinary Unit

Some of the topics covered are: social ritual concerning bread; the job of the French baker (i.e., how he makes his bread; his attitude toward his job); the varieties of French bread; and using the preparation and purchase of bread to elucidate some French cultural values.

Most of the materials are in French, and the linguistic level is possibly the end of second year, or, surely, the third year. The materials not already in English can easily be translated for use by the Home and Family Life teacher.

The interdisciplinary contribution that the Home and Family Life instructor makes to the unit (i.e., What does the French class get?) is an explanation and demonstration of the process that goes into the making of bread, and discussion of its nutritional value.

The interdisciplinary contribution of the unit to the Home and Family Life class is the possibility it provides for discussion of cross-cultural differences relating to a commodity common to both Americans and French, such as: different preparation and distribution methods, and different eating habits. The materials most likely to be used by the Home and Family Life instructor are already in English. The slides are of course available for the instructor's use, too.

This unit is expected to contain enough material and activities for about a quarter's work, off and on. The timing of different aspects of the content areas can be handled at the discretion of the instructors concerned. The unit could also be done as a <u>whole</u>, taking about three weeks.

LEARNER OBJECTIVES

After participating in this unit the FOREIGN LANGUAGE student will

1) know the vocabulary for ingredients, varieties and the parts of French bread; expressions using the word for "bread";

2) know how the French buy their bread, and be able to demonstrate the correct manners for eating it;

3) have a sense of the traditions that make up the profession of "boulanger", such as: methods of bread-making, old and new; pride in one's job;

4) know how to identify and make in so far as possible "real" French bread;

5) know what nutritional contribution bread makes to our diet (to be supplied by Family Life teacher);

6) be able to identify, using the French attitude toward bread as an example, value differences between the French and American outlook on life. For example:

   a) respect for one's job
   b) the idea of the fresh product vs. preserved, prepared one
   c) experiencing the little pleasures of life; making our senses aware of what's around us.

7) be able to purchase the right bread for his needs when in France.

After participating in this unit the HOME AND FAMILY LIFE student will realize objectives 2 through 7 above.

CONTENT AREAS

Content Area 1

TRADITION

A. de famille en famille (occupation passed from family to family)
les pelles de famille (old wooden bread "shovels" passed from family to family, from baker to baker's son)
"sa" boulangerie (feeling for having one's favorite and personal baker)

B. Making of bread - Use the accompanying set of slides taken in a boulangerie in Poitiers. See accompanying script for explanation of the process.

C. A recipe for making French bread.

PAIN FRANÇAIS

1 cake yeast
1 1/2 cup lukewarm water
4 cups of sifted flour*
1 tablespoon of sugar
2 teaspoons of salt

*Use unbleached, hard wheat white flour obtained from a natural food store. Use an oven in which the heat comes from the top, bottom (and both sides). Place a pan of boiling water on the oven floor; sprinkle the cookie sheet with cornmeal after buttering it.

Dissolve the yeast in water. Sift the dry ingredients, and stir into the yeast mixture. Work the dough until it will absorb no more flour. Knead it on a slightly floured board till it is no longer sticky. Place it in a buttered bowl, and let rise till doubled.

Punch dough down and turn it onto a floured board. Divide into two parts, and shape each piece into a narrow loaf. Place the loaves on a greased cookie sheet sprinkled with cornmeal. Cover, and let rise again. Make 4 or 5 slanted slashes on the bread with a sharp knife. Brush tops with egg white glaze, and bake in a 400-degree oven for 35-40 minutes. Brush again with glaze 5 minutes before the loaves are done.

LE PAIN: QU'EST-CE QUE C'EST?

DÉFINITION LÉGALE EN FRANCE:	IN AMERICA:
Le pain de consommation courante s'étend du produit provenant de la cuisson d'une pâte composée exclusivement de farines panifiables, de sel, de levure, et d'eau.	A bread mixture in the U.S. could contain: for each 100 kg of flour (whitened by means of chemical additives), 2 kg of yeast, 250-500 gr of "yeast food" (a mixture containing potassium bromate, ammonium chloride, lecithin, amylase chloride), 2 kg of salt, 1 kg of malt, 6 kg of sugar, 4 kg of fats, 5 kg of powdered milk, and 65 liters of milk.

Content Area 2

LES VARIÉTÉS DU PAIN FRANÇAIS: DESCRIPTIONS

Slides are available to accompany this section.

I. LES POIDS

la baguette	C'est le pain préféré des Parisiens, et de beaucoup d'autres Français aussi. Il est de longeur moyenne, et a assez de mie.
la ficelle	Ce pain est mince comme une asperge, et il est pour les gens qui désirent rester mince. Il n'y a pas beaucoup de mie.
le gros pain	Ce pain est le plus grand. Il est pour une famille, ou une personne qui adore le pain.

II. LES FORMES

le pain-épi	Si vous regardez ce pain vous pensez qu'il est peut-être dangereux si vous le mangez. (Ce n'est pas vrai!) Il a le même danger qu'une rose.
la couronne	Ce pain est comme le "chapeau" d'un roi ou d'une reine.

la miche	C'est un pain, quelquefois petit, quelquefois grand, qui a une forme ovale, et très bombée.
la baguette	La baguette est comme un bâton: long et pas trop gros.
le pain de campagne	Ce pain est très apprécié parce qu'il n'a pas de produits chimiques--il est aussi naturel que possible et sa préparation est plus lente que la préparation d'autres pains. Ce pain est rond. D'habitude sur la croûte supérieure il y a une croix (X) et de la farine.

III. LA FARINE

Il y a quatre variétés de farine: la farine blanche qui est pour le pain blanc; la farine de campagne qui est plus lourde; la farine de seigle qui donne "rye bread"; et la farine complète qui donne le pain complet (wheat bread).

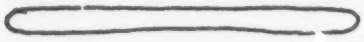
LES VARIÉTÉS DU PAIN FRANCAIS

Le pain français varie selon son poids, sa forme, et ses ingrédients. Identifiez chaque pain par sa description.

I. Les poids sont différents:

_____

_____



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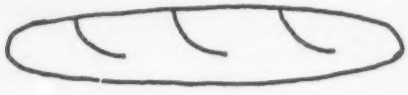
II. Les formes sont différentes:



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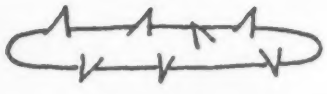

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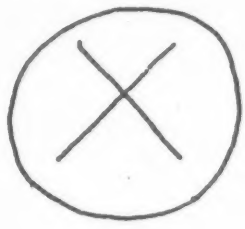

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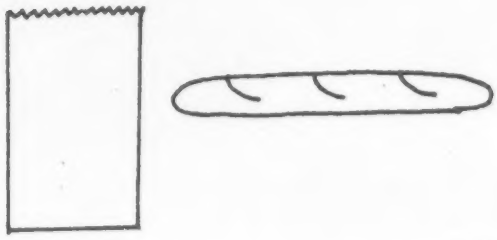
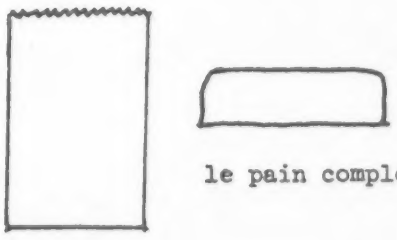
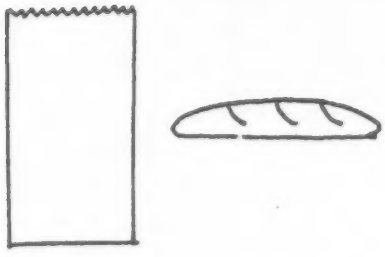
III. La farine (l'ingrédient principal) est différent:

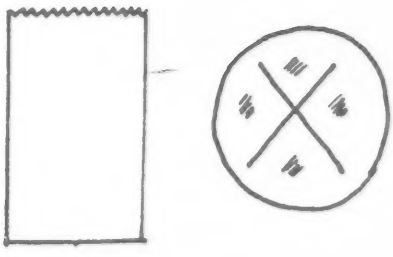
Pour chaque pain, indiquez sur le sac le nom correct de la farine nécessaire.





le pain complet





Content Area 2 (continued)

A. Vocabulaire général

la boulangerie = the bakery
le boulanger = baker
la boulangère = baker (f)
le pétrin = dough mixing machine
le pétrissage = the making of the dough
la fermentation = letting the dough rise
la cuisson = the cooking
le four = the oven
la pelle = the special wooden baker's shovel
la façonneuse = machine for shaping the bread dough
la farine = flour
l'eau = water
le sel = salt
la levure = yeast
le levain = starter

B. Description du pain

la mie = white part of bread
la croûte = crust
le croûton = end or tip of bread
la tranche = slice
la tartine = sliced bread and butter
les miettes = crumbs
le pain rassis = day-old bread
l'odeur = the odor
le goût = taste
le poids = weight
appétissant = appetising
léger = light

GUIDE TO ACCOMPANYING SLIDES

I. LA BOULANGERIE

1. Voilà deux boulangères dans leur boulangerie. Derrière elles il y a des baguettes.

2. Les corbeilles sont vides: il faut cuire du pain.

3,4. Il faut peser la farine.

5. Voilà le pétrin avec de la farine.

6. On fait des boules de pâte.

7. On les met dans la façonneuse pour faire les baguettes.

8. Maintenant les baguettes sont sur les toiles à couche et...

9. elles sont mises dans ces espèces de tiroirs pour la fermentation.

10. M. Dessais prépare des pains d'épis de blé.

11. M. Dessais met une miche au four.

12. Voilà des baguettes qui deviennent dorées.

13. La pelle de M. Dessais était la pelle de son grand-père.

14. La pelle est très utile.

15. Le pain frais est mis dans des corbeilles,

16. ou dans une sorte de chariot.

17. Enfin, la boulangère, Mlle. Christine Dessais, les vend.

18. Voilà deux boulangers médiévaux (1200-1300).

19. Voilà un boulanger qui continuait son métier pendant la première guerre mondiale.

20. Une baquette aussi grande qu'une cliente? Tout est possible!

II. LES VARIÉTÉS DE PAIN FRANCAIS

21, 22, 23, 24 montrent des pains variés.

25, 26. Voilà du pain de campagne.

27. Pour faire le bon pain français il faut...

III. LE PAIN AMÉRICAIN

28, 29. Les variétés du pain américain sont inombrables.

30. Quelle chose choquerait un Français sur cette photo?

IV. COMMENT MANGER LE PAIN FRANCAIS?

31. La baguette est sur la table.

32. Avant de couper le pain, on y fait un signe de croix.

33. On coupe la pain (contre soi-même) et les tranches tombent dans la corbeille à pain.

34. On est prêt à manger. Le pain est sur la table; les mains sont aussi sur la table.

35. On mange. (Note knife and fork technique; bread on the table beside the plate.)

36. On prend un petit morceau de pain. (The bread is torn, not cut.)

37. On mange le pain.

38. Avec un bout de pain, on essuie la sauce de l'assiette.

39. Un vieux photo de famille. Le père de famille, debout, coupe le pain (contre lui). Notez toutes les mains sur la table, pas sous la table.

40. Une famille moderne mange. Cette famille est d'un niveau social élevé. (Note placements of hands and bread.)

41. Une autre famille à table, une famille qui n'est pas de la ville. C'est une famille qui habite à la campagne. (Note that there is little difference between tables of 40 and 41.) Quelle personne n'est pas française? (The one in the left foreground has her hands conspicuously in her lap. She is German.)

42. Le repas est terminé. Il y a des miettes partout!

NOTE:

The set of colored slides described above is available for purchase only. The price depends on the cost for reproduction, usually between 40cents and 50 cents each. The slides must be ordered as a complete set. For further information, contact:

Dr. L.W. McKim, Area Dir.
S/W Area, Bellevue Schools
310-102nd Avenue NE
Bellevue, Washington 98004

Content Area 3

Suggested topics to cover are:

A. Buying patterns: when, how often, where
B. Placement and position at table: cutting of bread (standing up, in rounds); the use of the bread basket; bread placed next to the plate, not on a bread and butter plate; using bread to push food onto the fork and to wipe up the sauce.
C. Lack of packaging and brand-name bread.

Materials included that can be used to cover these topics are:

1. A cultoon for A and C.

2. Slides for B and C.

3. A mini-drama for B.

CULTOON

Function

Students discover several problems encountered by a Frenchman attempting to shop for bread in America.

Materials

One transparency of the following cultoon or copies dittoed for each student.

Procedure

Teachers are asked to refer to the section in this packet dealing with instructions for using strategies.

CULTOON: JACQUES IN SEARCH OF BREAD
(Jacques veut acheter du pain)

Teacher Script

Jacques is a Frenchman newly arrived in our town. He is out on his very first grocery shopping expedition.

FRAME I: Jacques is in a shopping center. He is standing very obviously in front of a large supermarket: nevertheless, he asks a passerby where the local bread shop is located. The passerby directs Jacques into the supermarket.

FRAME II: Jacques finds the Bakery Goods Department, and stands there bewildered by the vast array of wrapped, brand-name breads.

FRAME III: Across from the bread shelves there is a stand displaying several loaves of bread and a sign stating "Sale: Day-Old Bread". Jacques registers surprise. (He bites his lower lip and rubs the backs of his clenched fists in his eyes.)

FRAME IV: As Jacques stands there, a lady pushes her heavily-laden grocery cart up to the bread shelves, and carefully pinches 4 or 5 different loaves. Jacques apparently is again very surprised as he places the tip of his right forefinger against his right temple. "Americans are crazy!" he says.

Explanation of Cultural Points

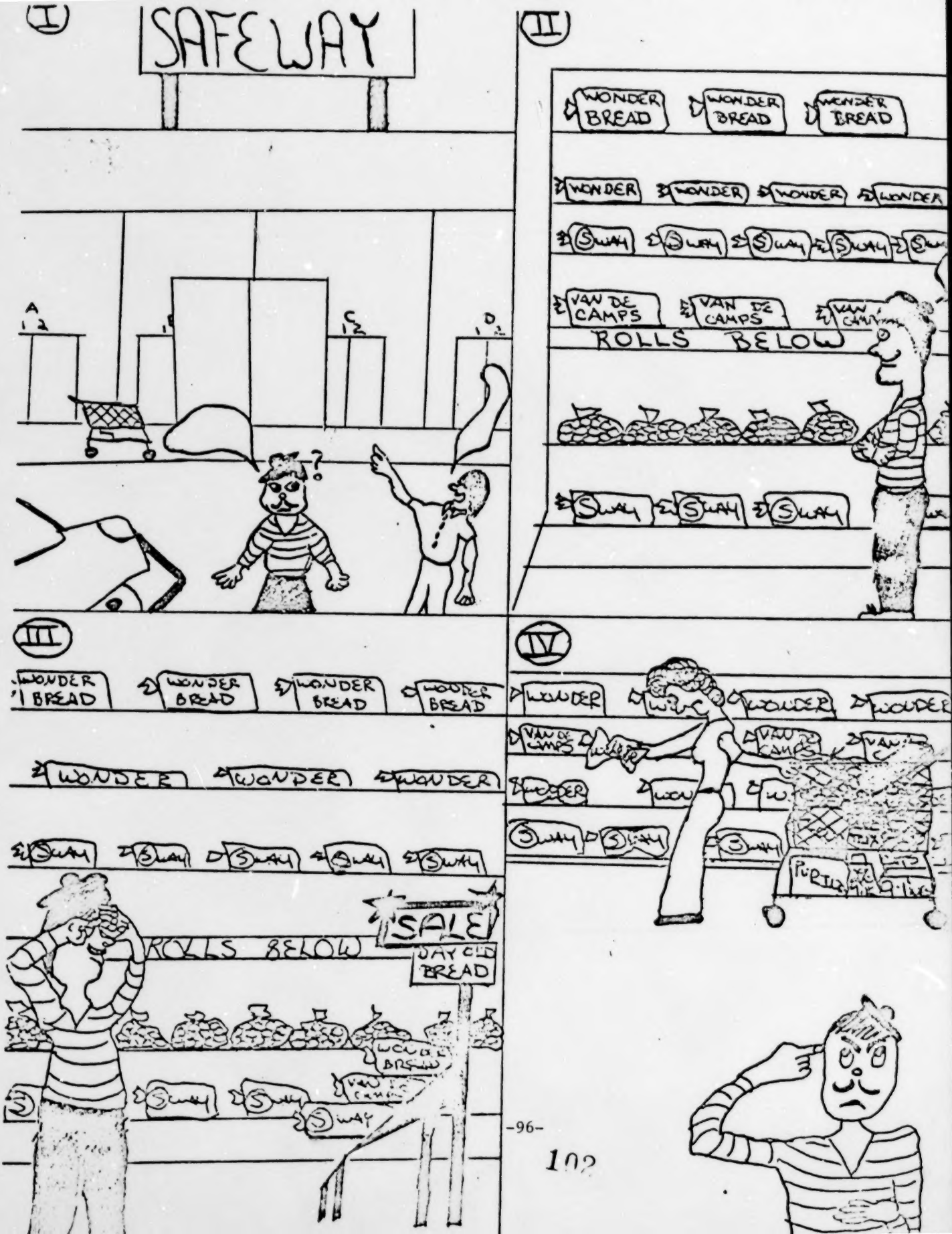
I. Most neighborhoods ("quartiers") in France have their own bakery (boulangerie). People who live in the area generally buy from the same baker each day. The baker can thus plan very precisely just how many loaves to bake each day and have none left when he finally closes his shop at 7:30 p.m. In larger towns where there are supermarkets, one can buy bread, but the French still cling to their tradition of the local baker. Virtually nobody bakes bread at home.

II. Wherever bread is sold in France it is not wrapped. For the most part bread is sold on the premises where it is made. There are no bread companies like Langendorf or Oroweat; bread is not a brand-name product. Usually the "naked" loaf is given to the client to carry or tuck in his shopping bag. Sometimes, not often, it is wrapped in pale yellow tissue-like paper.

III. Jacques is very surprised because there is no such thing as day-old bread in France. It is bought fresh daily, or even twice daily. Another surprise is that bread could be on sale. The price of bread is nationally controlled in France. Jacques' hand gesture is an example of French body language to register surprise.

NOTE TO THE TEACHER:

It should also be pointed out to the students that the Frenchman depicted here is a stereotype par excellence. Class may discuss stereotypes at this point or the teacher may want to recreate the cultoon without this element.


I
SAFEWAY
A
B
C
D
II
WONDER BREAD
WONDER BREAD
WONDER BREAD
VAN DE CAMPS
VAN DE CAMPS
ROLLS BELOW
III
WONDER BREAD
WONDER BREAD
WONDER BREAD
WONDER BREAD
SALE
ROLLS BELOW
JAY CEE BREAD
IV

MINI-DRAMA

Function

The students are made aware of the different ways of being seated at the table (one hand on the table).

The students see that the bread and butter dish is not used on the French table.

Butter is put directly on radishes and not on the bread.

Pieces of bread are used to eat the sauce. (It is a bad comment on the meal not to clean one's plate.)

Vocabulaire

Tu es myope!	You're blind! (lit. near-sighted)
les miettes	bread crumbs
bouffer	to eat (slang)
une gargotte	a "greasy spoon" restaurant
le comble	the top, summit, fulfillment
tremper	to soak
louche	suspicious

MINI-DRAMA: DÉJEUNER À PARIS

Elise et Dave sont deux étudiants américains de bonne famille qui viennent d'arriver à Paris pour passer trois mois à la Sorbonne. Ils viennent de manger leur premier repas dans un petit restaurant, entourés de quelques clients français. Maintenant Elise et Dave sont assis dans un café où ils discutent leur expérience au restaurant.

E: Quel déjeuner formidable! Des escargots, du poulet, de la salade, du roquefort, une pomme et du bon pain français.

D: Ce n'était pas comme chez nous!

E: Tu as raison! La réputation de la cuisine française est magnifique, mais as-tu vu comment ils ont mangé? Leur manque de manières était incroyable!

D: Qu'est-ce que tu veux dire?

E: Tu n'as pas vu? Tu es myope, alors! Ils ont tous mis leurs mains sur la table--comme ça. (Elle montre) Ils ne les ont jamais mises sur les genoux, comme Emily Post (et ma mère) nous disent de faire.

D: Eh bien, au lieu de mettre leurs mains sur les genoux, ils y ont mis des tas de miettes! Il y en avait partout: il y en avait sur la table, sur les assiettes, sur le plancher. Je ne voudrais pas être le garçon qui travaille dans ce restaurant-là!

E: Tu parles! Mais tu as fait la même chose. N'oublie pas que tu en as bouffé 6 tranches!...Mais ça c'est louche aussi. Ils ont mis leur pain directement sur la nappe blanche. Imagine-toi! Moi, j'ai dû mettre mon pain sur la grande assiette parce qu'il n'y avait pas d'assiette à beurre, et pas de couteau à beurre non plus...Et ce n'était pas une gargotte!

D: Mais c'est logique. Pourquoi a-t-on besoin de couteau à beurre quand il n'y a pas de beurre?

E: Mais si, il y en avait! Sur l'autre table. Nous n'en avions pas; mais eux, ils avaient un petit pot de beurre. Le comble c'est qu'ils ont mis le beurre sur les radis! Sur les radis, imagine-toi! Tout ce pain magnifique et pas de beurre du tout.

D: À propos du beurre...La sauce au beurre, à l'ail, et au persil sur les escargots était formidable, mais je n'ai pas pu la manger. J'ai dû la laisser dans l'assiette.

E: Eh bien, il fallait faire comme les Français! Ils ont trempé un petit bout de pain dans la sauce.

D: Mon Dieu! Si ma mère me voyait! Quelle histoire!

E: Peut-être bien que nous avons besoin d'oublier la politesse américaine. Quand on est en France, il faut faire comme les Français. A bas Amy Vanderbilt, et vive les Français!

MINI-DRAMA: LUNCH IN PARIS

Elise and Dave are two American students recently arrived in Paris to study at the Sorbonne for a semester. They have just eaten their first meal in an out-of-the-way, modest restaurant, completely surrounded by French diners, and are now in a sidewalk café having a cup of coffee and discussing their experience.

E: What a super dinner! Snails, chicken, salad, roquefort cheese, and an apple.

D: Like nothing we have at home!

E: That's for sure! French cooking has a great reputation--but did you see how people ate? Their manners were all wrong!

D: What do you mean?

E: They all put their hands on the table--like this (she demonstrates). They never put their hands in their laps, as we do.

D: Well, they put crumbs in their laps! In fact there were bread crumbs everywhere: on the table, on the plates, on the floor...

E: It's because of that delicious bread, of which you ate six slices! But there was something strange there, too. They put their bread right on the white table cloth. Can you imagine it? I had to put my bread on my dinner plate because there was no bread and butter plate, and no butter knives either. And that restaurant seemed respectable enough, too...

D: Well, there was no butter either!

E: Oh yes, there was! Not for us, but the other table had a little pot of butter. And they spread it on their radishes! I just don't understand it. All that delicious bread, and no butter for us.

D: Speaking of butter, the garlic, butter and parsley sauce for the snails was wonderful, but I couldn't find a way to eat it. I had to leave it on the plate.

E: Well, you could have done what the French did: soaked it up with a piece of bread.

D: My mother would kill me if she saw me!

E: Oh well, maybe we ought to forget about American ideas of politeness. When in France, do as the French do. Down with Amy Vanderbilt, and long live the French way!

Content Area 4

Included is a handout containing a chart and criteria for evaluating 3 loaves of American-made French bread. After the student has completed his evaluation, the teacher will provide the following description (from Larousse Gastronomique) of what the real "bon pain français" should be:

Pour un pain de bonne qualité:

La croûte
1) une croûte intérieure jaune pâle à brun léger;
2) une croûte supérieure jaune d'or à brun clair;
3) une croûte épaisse, bombée;
4) une croûte sonore quand on la tapotte.

La mie
1) une mie sans taches rouges, grises, noires;
2) des trous inégaux, qui ne sont ni trop gros, ni trop miniscules;

L'odeur doit être douce.

Le goût doit être franc et agréable.

Use this information as a basis for a discussion of the French habit of appreciating very small pleasures in life (e.g., the perfume of a loaf of bread), and in doing so. consistently putting their five senses to work. Other examples of this tendency are wine appreciation, the job of the "nez" in the perfume industry, the continual search for the perfect sauce.

LES CRITÈRES POUR JUGER LE PAIN

I. La Croûte

A. Y a-t-il une croûte? Si oui, est-elle...croustillante, molle, épaisse, mince? Est-elle bombée?

B. La croûte inférieure est-elle jaune, brune, noire, blanche, dorée, moche, belle?

C. La croûte supérieure est-elle...jaune, brune, noire, blanche, dorée, moche, belle?

D. La musique de la croûte...Tapez la croûte. Est-elle...sonore ou pas?

II. La Mie

A. Y a-t-il des trous? Sont-ils...grands, petits, gros, minuscules, de tailles différentes, ou uniformes?

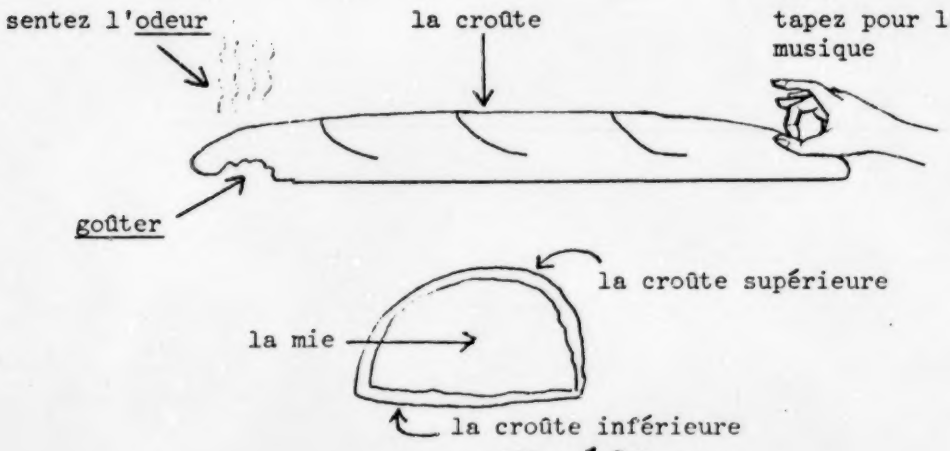
B. Y a-t-il des taches de couleurs différentes dans la mie?

III. L'Odeur du pain

A. Le pain, a-t-il une odeur? Est-elle...douce, aigre, agréable, délicate, trop forte, nonexistante?

IV. Aimez-vous le goût?

UN PAIN FRANÇAIS



LE PAIN FRANCAIS "AMERICAIN ": EST-IL LE "BON" PAIN FRANCAIS?

SITUATION: Vous êtes membre d'une équipe de spécialistes de pain. TRAVAILLE: Examinez et mangez un morceau de chaque pain français "américain" et répondez aux questions indiquées à la page .

COMMENT S'APPELLE LE PAIN?	REMARQUES SUR LA CROÛTE	REMARQUES SUR LA MIE	REMARQUES SUR L'ODEUR	REMARQUES SUR LE GOÛT
1.				
2.				
3.				

Content Area 5

EXPRESSIONS POPULAIRES AVEC LE MOT PAIN

1. Avoir du pain sur la planche - avoir beaucoup de travail à faire
2. Etre long comme un jour sans pain - très, très long
3. (Il l'a acheté) pour une bouchée de pain - pour une petite somme
4. Ne jetez pas le pain par la fenêtre - ne gaspillez pas
5. Mettre un enfant au pain sec - ne manger que du pain comme punition
6. Etre comme du bon pain - d'une extrême bonté
7. Promettre plus de beurre que de pain - faire des promesses exagérées

SUPERSTITIONS

1. Si le pain est sur le mauvais côté (la croûte est dessous), les gens de la maison vont se disputer.
2. Ne gaspillez pas le pain: on essaie d'utiliser le pain qui reste en faisant des croutons, en le mettant dans la soupe, ou en faisant un dessert "le pain perdu" (French toast) avec du pain rassis.

Content Area 6 - To be provided by the Home and Family Life Instructor

Content Area 7

Suggestions for discussion of values and cross-cultural tolerance have been made in Content Areas 1, 3, 4, and especially in the use of the Cultoon and the Mini-Drama.

DISCUSSION DES VALEURS CULTURELLES MANIFESTÉES DANS CET EXERCISE

1. Quelle attitude envers la nourriture apparaît dans le rite de marquer une croix sur le pain avant de le manger?

   (Une attitude de respect, de révérence. Ce rite, par ailleurs, est loin d'être universel, même dans les familles très dévotes. Le pain symbolise également le droit des pauvres à la nourriture: le prix du pain a été longtemps limité par l'Etat, de sorte que beaucoup de boulangers ont commencer à faire aussi des gâteaux.

2. Quelles expressions proverbiales emploient le pain comme symbole de la nécessité de conserver?

3. Les français valorisent-ils le travail des artisans? Comment leurs idées sur la fabrication du pain aident-elles à répondre à cette question?

4. Les Français sont attachés à leurs traditions et, à la fois, adoptent des nouveautés modernes dans certains domaines de la vie. Comment leurs attitudes et comportements à l'égard du pain manifestent-t-ils ces deux orientations?

5. Pourquoi est-ce le pain, et pas quelque autre aliment, qui a été entouré de tous ces sens symboliques?

   (Depuis les temps bibliques, le blé était la plus commune des céréals en Europe. Le maïs reste encore rare sauf comme aliment pour le bétail, et les pommes de terre n'ont été introduites en Europe qu'après Christopher Colomb. La viande était beaucoup plus chère pour la plupart de la population.)

SUGGESTED STUDENT ACTIVITIES AND PROJECTS

1) Analysis of qualities of "American" French bread according to characteristics on chart. Handout provided

2) Study and discussion of accompanying CULTOON.

3) Read and discuss the accompanying MINI-DRAMA.

4) Improvised Dialog: One student must be the client going to buy his bread from the boulanger in the local boulangerie.

5) Make up an evaluation sheet similar to the one used for the different American French breads to evaluate something (e.g., 4 types of green apples, 3 different colas, 3 different hamburgers) with the idea of setting up a measurement scale with the attention to the participation of all five senses.

6) Study the labels on various breads. What goes into our bread?

7) Read and give an oral report on the book, St. Anthony's Fire.

8) Visit a baker (American or European immigrant). Watch him at his job. Interview him. Find out if he has a sense of tradition about his job.

9) Make some French bread.

10) Make a bulletin board about some aspect of bread for the class.

11) Ask a local baker if you could put a display about French bread in a corner of his window.

12) Arrange for a local baker to come and talk to the class about his profession.

13) Find a person in the community, who is over 65, and who used to make bread in her (his) youth. Find out as much as you can about how it used to be made.

EVALUATION

Specific tools for evaluating student learning will not be included, but following are some suggestions:

1. The learning of the vocabulary items can be tested using some of the accompanying slides and having students correctly write the name of the thing indicated.

2. Students can write and present for the class short scenes set in a boulangerie.

3. Some of the activities and project suggestions can be used for evaluation.

4. Multiple choice culture-based questions can be written. An example test is included with sample student answers.

5. A meal with manners à la française could be planned.

RESOURCES

A. SLIDES

1. Slide series: Une visite chez le boulanger.

2. Slide series: Comment manger le pain.

3. Various slides showing: shape and variety of breads, bakers of the past, breads in a local American store, ingredients necessary for bread.

B. VARIOUS HANDOUTS

1. Bread analysis form

2. Varieties of bread worksheet

3. Cultoon

4. Mini-drama

C. PEOPLE

1. Home and Family Life Instructor

2. French Instructor

3. Local Bakers

D. SCHOOL KITCHENS

E. BOOKS

1. Larousse Gastronomique

2. Booklet: "Comment fait-on le pain?" (F 505)
Available from: Professor Helen Jorstad
University of Minnesota

3. Cookbook: From Julia Child's Kitchen This book has an excellent chapter on French bread, and all Julia's tips for making "authentic" French bread.

4. Calvel, Raymond
Le pain
Editions Que sais-je?
Presses Universitaires de France, 1969

5. Adrian Bailey
The blessings of bread
New York: Paddington Press Ltd., 1975

6. Clayton, Bernard, Jr.
The breads of France, and how to bake them in your own kitchen
Indianopolis and New York: Bobbs-Merrill, 1978. (Illustrated fourth printing)
ISBN-0-672-52071-0

LE FRANÇAIS DES JEUNES

Originally proposed by Huguette Bennett, Clover Park High School, Lakewood Center, Washington.

Description

The materials in this unit are intended to serve as a resource for French teachers as well as a learning activity for students. The glossary of slang expressions will provide teachers with a limited but ready reference to popular expressions. It can also serve as an aid to students as they read publications such as "Salut" or "Chez nous", see French films such as the series "Toute la bande", or commercial films in a local theatre, or to understand French students who may visit their class.

Functions

1. To provide French teachers with a glossary of slang expressions used by young people.

2. To make students aware of various meanings of words or expressions used by young people.

3. To provide a reference for students.

4. To provide students an illustration of the uses made of different levels of language.

LE LANGAGE DES JEUNES

--Huguette Bennett, mis à jour, 1979,
par Hélène Couillard, lycéenne
de Versailles

Les expressions les plus fréquentes en 1979 sont précédées d'un astérisque. Celles que précède un point sont d'origine vulgaire et ne doivent pas être employées librement, bien que les jeunes les disent souvent entre eux.

A

ABOULER = to hand over, to pay up

AMERLOCK = American, Yankee

se faire AVOIR = to be taken in, to be had

B

en rester BABA = to be dumbfounded

une BAGNOLE = old car

le BAHUT = high school

une BALADE = a stroll

se BALADER = to stroll

100 BALLES (ronds) = 100 francs

faire du BARATIN = to give a line, a spiel. On emploie plutôt le verbe:

BARATINER = faire du baratin.

BARBANT = boring (Cf. RASOIR)

se BARBER = to be bored

ça va BARDER = there's trouble ahead

c'est BIDON = it's meaningless, not worthwhile

BIEN = used as an adjective describes all sorts of physical or moral qualities

un BISTROT = a café

BOF! = expression de déplaisir ou d'incrédulité

le BOUCAN = ncise

avoir les oreilles BOUCHÉES = ne rien comprendre à

la BOUFFE = food

BOUFFER = to eat (Cf. casser la croûte)

un BOUI-BOUI = a cheap joint, inexpensive restaurant where the food is bad

la BOUILLE = a face (ex.: il a une bonne BOUILLE . . .) also, une bonne .GUEULE

*le BOULOT = work, study

Le Langage des jeunes

*une BOUM = a party (on dit plutôt aujourd'hui, une SOIREE)

le BOUQUIN = a book

BOUQINER = to read

être BOURRÉ = avoir trop bu

BOUSILLER = to bust, to ruin or to kill

faire la BRINGUE = to go on a binge

C

le CABOT = dog

un CANARD = a newspaper

CASSER LA CROÛTE = to eat (Cf. BOUFFER)

*CASSER LES PIEDS (à quelqu'un) = to bore someone

*se CASSER LA FIGURE = to fall, to hurt yourself, to break your neck

*(se casser la gueule)

*ça ne CASSE RIEN = it's nothing unusual

se CASSER LA PIPE = to die

*CHAPEAU = hats off (in admiration)

CHARRIER = to exaggerate

*CHIC = elegant. Also generous (ex.: Il a été CHIC avec ses parents.)

*faire CHIER = to bother, to annoy (used frequently among siblings and friends)

SE FAIRE CHIER = s'ennuyer

CHIPER = to steal

CHOUETTE = beautiful, swell

se faire CHOPER = to get caught

CHOURER = to steal, to deceive

CINGLÉ = a nut, a fanatic

être dans le CIRAGE = to be without energy

ça CLOCHE = it's not quite right

*c'est CON = it's dumb (Not said in a mean spirit.)

faire le CON = to act dumb

*un COPAIN, une COPINE = a friend

se la COULER DOUCE = to take things easy

*être CREVÉ = to be tired

le CULOT = the nerve

avoir du CULOT = to have nerve

Le Langage des Jeunes

D

DÉBARQUER = to arrive

•DÉGUEULASSE = disgusting

DÉGOTER = to find, to discover, to dig up

DESCENDRE = to kill, to drop, to rub out

*DINGUE = crazy

EMBÊTER = to annoy

S'EMBÊTER = to be bored (Cf. se BARBER)

un EMBÊTEMENT = an annoyance

EMBROUILLER = to mix up

s'EMBROUILLER = to get mixed up

•EMMERDER = to bore (vulgaire); un EMMERDEMENT = something boring

ENCAISSER = to put up with

•ENGUELER = to bawl out, to give heck

ESQUINTER = to break, to bust

EXTRA = neat!! (Cf. GÉNIAL, SENSAS)

F

FABRIQUER = to make, to do

FAUCHER = to steal, to swipe

être FAUCHÉ = to be broke

se FENDRE LA GUEULE = to laugh

se FICHER DE = to make fun of

s'en FICHER = not to care

qu'est-ce que TU FICHES? = What are you doing? What are up to?

*(se FOUTRE can replace se ficher)

FICHE-MOI LA PAIX! = leave me alone!

*le FLIC = cop (Cf. un *POULET)

la FLOTTE = l'eau

FLOTTER = to rain

FOIRER = to miss, to mess things up

être EN FORME = to feel fine

se FOULER = to put oneself out, to tire oneself out

•*se FOUTRE = see "se FICHER"

être bien FOUTU(E) = to be good looking

un FRANGIN, une FRANGINE = brother, sister

*le FRIC = money, dough

avoir la FROUSSE = to be afraid

G

faire une GAFFE = to make a clumsy mistake

faire GAFFE = to watch out, to be careful

un GAMIN, une GAMINE = a kid

une GARGOTTE = a very bad and very cheap restaurant

GÉNIAL = neat!! (CF. EXTRA, SENSAS)

une GODASSE = a shoe

être GONFLÉ = to have nerve, to be brave

GOSSE = kid (Cf. GAMIN, GAMINE)

se GOURRER = to make a mistake

se GROUILLER = to hurry up

.ta GUEULE = shut up

L

poser un LAPIN = ne pas venir à un rendez-vous

LOUCHE = suspicious, shady

être mal LUNE = to be in a bad mood

M

le MACHIN = anybody or anything whose name you can't remember on the spot (Cf. TRUC)

*MARRANT = funny, amusing (Cf. RIGOLO)

se MARRER = to laugh

*en avoir MARRE = to be fed up (Cf. avoir RAS LE BOL)

être de MAUVAIS POIL = to be in a lousy mood

*un MEC = a boy, a man

se MÊLER DE SES OIGNONS = to mind one's own business

*MERDE = interjection showing displeasure) also employed in place of "good luck!"

c'est MERDIQUE = it's lousy

MINABLE = poor, badly dressed, lousy

une MINETTE = a girl too carefully groomed

*MOCHE = ugly (either physically or morally)

N

une NANA = a girl

sa NANA = his girl friend

NOM D'UNE PIPE = darn!

O

*OUAIS = yes

à l'OEIL = free of charge

P

une PATATE = a potato

être PAUMER = to be puzzled, not to get it

se PAUMER = to get lost

un PÉDÉ = homosexual (for pédéraste)

être PENARD = to be well-off, out of harm's way

*la PIAULE = a room (student's room)

PICOLER = to hit the bottle

c'est le PIED = "outrageous!"

prendre son PIED = to have a blast

le PIEU = bed

le PIF = nose

*PIGER = to understand, to dig

avoir....PIGES = to be .... years old

PILE = precisely, exactly (ex.: à 8 heures PILE, s'arrêter PILE)

un PIOU-PIOU = a soldier; a person doing military service

PIQUER = to steal (CF. FAUCHER)

PLANER = to be in an unreal world

c'est la PLANQUE = it's a snap

se PLANQUER = to lay low

se PLANTER = to fail, to flunk

c'est un PLOUC = it's a freak, a bum

le POGNON = money (Cf. FRIC)

être à POIL = to be naked

se POINTER = to arrive unexpectedly

POIREAUTER = to wait

la POISSE = bad luck, a jinx

le coup de POMPE = être crevé = to be tired

POTASSER = to study, to read

le POULET = fuzz, cop (Cf. FLIC)

faut pas POUSSER = don't exaggerate

prendre un POT = to have something to drink, anything...

Le Langage des jeunes

R

RADIN = stingy

se RADINER = to come, to come back

RADOTER = to talk nonsense

en avoir RALBOL = to be fed up (for ras le bol. Cf. en avoir MARRE)

raler = to gritch, to grumble

RAPPLIQUER = to come back

RASOIR = boring (Cf. BARBANT)

RATER = to fail, to miss

un RENCART = a date, a rendez-vous

RIGOLER = to laugh

un RIGOLO = a funny guy

RIGOLO = amusing, funny (Cf. MARRANT)

être en ROGNE = to be angry, mad

des RONDS = money, francs

ROUPILLER = to sleep

ROUSPETER = to grumble, to complain

RUDEMENT = very, a lot (ex.: C'est RUDEMENT rasoir!)

S

Quelle SALADE! = What a mess!

SÉCHER UN COURS = to skip a class

SENSAS = neat! (Cf. EXTRA, GÉNIAL)

se SERRER LA PINCE = to shake hands

*SYMPA = likable

T

la TAMBOUILLE = bad food, chow

TAPER QUELQU'UN = to borrow from someone

faire la TÊTE = to sulk

les TIFS = hair

se TIRER = to leave

TOC = worthless

la TOLE = prison

le TOUBIS = doctor, physician

Qu'est-ce qui te TRAVAILLE? = What's bothering you?

TRIMBALER = to cart around, to drag

se TRIMBALER = to walk from place to place

Le Langage des jeunes

avoir la TROUILLE = to be scared (avoir la FROUSSE)

un TRUC = gadget, gimmick; also same as MACHIN

une TUILE = a nasty blow (figuratively)

un TUYAU = tip, dope; avoir un TUYEAU = to have pull

le TYPE = guy (ex.: un chic TYPE, un brave TYPE)

V

*VACHEMENT = very

la VEINE = luck

VEINARD = a lucky dog

une VIRÉE = a stroll, the rounds

Z

ZUT! = exclamation of disgust, Darn it!

To the Teacher:

To achieve the full effect of the savory language used in the following dialogue, one must read it with the intonations and gestures characteristic of this level of discourse. Illustrations of this popular language often occur in current movies.

DIALOGUE ENTRE GILLES ET ROBERT

Gilles et Robert, deux élèves du Lycée Camus, parlent de leur professeur d'histoire, M. Chapon.

GILLES: Il exagère, le Chapon, le boulot qu'il nous tape toutes les semaines.

ROBERT: Ouais, il me casse les pieds avec ses dates et ses colles.

GILLES: Oh la la, les dates! J'en ai pas le bol, faut pas pousser; on a autre chose à faire. Les Math, c'est plus chouette. Crois pas?

ROBERT: Fais gaffe. V'la le proto qui se radine.

LE PROVISEUR: Bonjour, Dupont. Bonjour, Durand. Ça va aujourd'hui?

GILLES + ROBERT: Bonjour, Monsieur, ouí, oui, tout va très bien.

ROBERT (Après le depart du Proviseur): Ah, celui là, c'est un chic type, mais il plane.

GILLES: Dans son genre, il est passable. Il ne casse les pieds à personne.

ROBERT: Le cours du Chapon, c'est du bidon! Mais on a une compro demain, il faut bûcher.

GILLES: Moi, je m'en fous. Ce soir, il y a un surboum chez Claudine et ça c'est plus marrant.

ROBERT: Tu charries. Avant la fin des classes, tu devrais t'y mettre. Tu te la coules douce, toi alors!

GILLES: Salut mon pote. Moi, je me tire. Je vais prendre un pot.

ROBERT: Hé. Attends, j'arrive. J'ai du fric.

GILLES: Pas question. J'ai un rencart avec une nana.

ROBERT: Salut. Fais gaffe.

Sujets de discussion

Quelles différences trouvez-vous entre le language que les garçons emploie entre eux et celui qu'ils emploie avec le proviseur?

En parlant avec le proviseur, leur grammaire est "correcte", et ils n'emploient pas des mots d'argot.

Bien connaître une langue, c'est savoir quel niveau de langue utiliser pour chaque occasion.

LES MANIÈRES DES JEUNES FRANCAIS

Description

This short unit is a reflection of French formality through greetings. It concentrates on how French youth are expected to greet others in a variety of social situations. The vocabulary ranges from very simple to moderate in difficulty, so it is appropriate for any level of students.

Function

1) To expose students to an acceptable way of greeting certain people in France today.

2) To attempt to explain and/or avoid a possible cause of embarrassment to the traveler in France.

3) To extract some cultural conclusions about formality and respect through class discussion.

Procedure

Props: Transparencies of the four illustrations are included in this packet, and class copies of preliminary questions.

Time: This unit may be done at any level. It is designed for beginning students and could be done at the beginning of the school year when appropriate with the other material being studied.

Vocabulary: The list provided in this packet is for the teacher to integrate into the unit activities as he/she sees fit. It may be pared down for beginning students or beefed up for more advanced students.

la politesse = politeness

bonnes manières = good manners

la joue = the cheek

un baiser = a kiss

une grande personne = an adult

une erreur = a mistake, an error

la cour = the courtyard

le couloir = the hallway

le maître
l'instituteur } grade school teacher

la maîtresse
l'institutrice

le niveau = level

élever = to raise

(se) serrer la main = to shake hands

(s') embrasser = to kiss

(se) tutoyer = to use the form "tu" for "you"

(se) vouvoyer = to use the form "vous" for you

impoli/mal poli = impolite

convenable = proper

ainsi que = as well as

surtout = especially, particularly

être poli(e) = to be polite

être bien élevé = to be polite, well brought-up

être mal élevé = to be impolite, badly brought-up

être "comme il faut" = to be proper, to be correct

être en colère = to be mad

bonjour = good day, hello

salut/chao = popular "hello"

au revoir = goodbye

bonsoir = good evening

bonne nuit = good night

merci (beaucoup) = thank you

je vous (t') en prie

de rien = you're welcome

il n'y a pas de quoi

Preliminary Questionnaire

Distribute this questionnaire to students to be filled out in 5-10 minutes:

1. When you need to ask directions from a policeman, what do you say?

2. How do you greet your best friend at school on Monday?

3. How do you say "Goodby" to your grandparents when they leave your home to return to theirs?

4. What do you say when leaving the dentist's office?

Compare the attitudes students have about these different situations. Discuss the different ways Americans might act. Make the students see that generalization about salutations in any culture can vary and that while studying French salutations, there will be cases where the generalization does not fit.

Cultoons

Each of the four illustrations shows Sylvie in a different social situation. This exercise could be treated as a game in which the students, after viewing the transparency and reading the greeting, must find the faux pas in her actions. Please note: If Sylvie were a real French girl, she would not behave in this way. Proper French manners would be second-nature to her.

No. 1. SYLVIE SALUE SON CAMARADE DE CLASSE

Students will discuss:

1) Use of tu among friends.

2) A more informal way of saying "Bonjour"

3) How to address a classmate.

4) Use of "le baiser".

5) Differences of student behavior at the primary, secondary, and university level.

SYLVIE SALUE SON CAMARADE DE CLASSE

Pourquoi est-ce que le camarade de classe de Sylvie est surpris de la manière avec laquelle Sylvie lui parle? Trouvez trois raisons.

SYLVIE SALUE SON CAMARADE DE CLASSE

1. Les étudiants français disent plutôt "Salut" que "Bonjour" quand ils se rencontrent.

2. Ils ne s'appellent jamais Monsieur ou Mademoiselle.

3. De nos jours, les jeunes Français se tutoient automatiquement.

Notes Culturelles

Dernièrement, les étudiants français s'embrassent s'ils sont "copains", sur les joues, bien sûr. Ils s'embrassent dans la cour du lycée, dans les couloirs, et même parfois dans la classe, mais ça, ça ne plaît pas aux profs!

Dans certaines régions, ce sont les jeunes filles qui s'embrassent seulement et jamais les garçons.

La politesse à l'école:

École primaire: Les élèves se lèvent lorsque le maître ou la maîtresse entre dans la classe. Après que ce dernier ou cette dernière leur dit de s'asseoir, ils s'asseyent. L'instituteur ou l'institutrice tutoie ses élèves et les appelle par leurs prénoms, MAIS les élèves appellent l'instituteur "Monsieur" et l'institutrice "Mademoiselle" ou "Madame", et ils ne tutoient pas cette personne.

École secondaire: Les rapports sont plus impersonnels. Les élèves disent simplement "Bonjour" à leurs profs qu'ils vouvoient. Les profs les appellent par leurs prénoms et, en général, vouvoient leurs élèves bien que quelques jeunes profs commencent à les tutoyer.

Niveau universitaire: Très impersonnel. Les professeurs ne connaissent pas bien leurs élèves et les appellent simplement "Monsieur" ou "Mademoiselle".

Discussion Questions

1. Sylvie doit-elle dire "Monsieur" à un camarde d'école?

2. Qu'est-ce que Sylvie dirais à un camarade d'école: "tu" ou "vous"?

No. 2. SYLVIE RENCONTRE SON NOUVEAU VOISIN

Students will discuss:

1) Discriminatory use of informal speech.

2) The French handshake.

3) Use of Monsieur, Madame, and Mademoiselle when addressing adults.

4) Further implications of tutoiement.

5) Use of slang that is not respectful.

6) The expressions "être comme il faut", "bien élevé" and "la vie n'est pas faite pour s'amuser".

7) Importance of being "discipliné" to be an accepted member of society.

SYLVIE RENCONTRE SON NOUVEAU VOISIN

A. Sylvie a fait de grosses erreurs qui la font paraître mal élevée. Trouvez quatre de ces erreurs.

B. Imaginez ce que Monsieur le Nouveau Voisin pense de Sylvie et de sa famille.

C. Qu'est-ce que Sylvie aurait dû dire, et qu'est-ce que Monsieur aurait alors répondu?

SYLVIE RENCONTRE SON NOUVEAU VOISIN

A. Erreurs commises par Sylvie:

1. On ne dit pas "Salut" à une grande personne, surtout si l'on ne la connaît pas!

2. En France, on se serre généralement la main en se disant "Bonjour" et "Au revoir".

3. Lorsqu'on s'adresse à des adults, on emploie "Monsieur", "Madame", ou "Mademoiselle".

4. On ne tutoie pas les grandes personnes! EXCEPTION: On les tutoie si elles font partie "de la famille".

5. On n'emploie pas d'argot comme "être en forme" quand on parle à une grande personne qu'on ne connaît pas très très bien.

   Il y a seulement quelques expressions argotiques qu'on peut employer lorsqu'on connaît bien les grandes personnes. Pour ne pas commettre de "faux pas", n'employez pas d'argot lorsque vous vous adressez à une grande personne.

B. Monsieur Grincheux pense que Sylvie est très mal élevée, très impolie, et que sa famille n'est pas "comme il faut". En France, c'est la responsabilité des parents à apprendre les "bonnes manières" à leurs enfants--on ne tolère pas les enfants mal élevés. Donc, les parents français sont en général plus stricts avec leurs enfants que les parents américains. À un très jeune âge, le petit Français apprend que la politesse rend la vie plus agréable, plus facile. Il sait qu'il faut être discipliné pour faire partie de la société, que "la vie n'est pas faite pour s'amuser."

C. Sylvie aurait dû dire simplement, "Bonjour, monsieur", et Monsieur Grincheux aurait alors répondu, "Bonjour, mademoiselle," sans même lui serrer la main.

Discussion Questions

1. Sylvie a-t-elle raison de dire "Salut" à un nouveau voisin?

2. Sylvie a-t-elle raison de dire "tu" à un adulte?

No. 3. SYLVIE RENTRE DU LYCÉE

Students will discuss:

1) Kissing members of one's own family, including the aunt and uncle.

2) The nature of the kiss.

3) Salut vs. Bonjour to adults.

4) French intimacy with close friends and relatives.

SYLVIE RENTRE DU LYCÉE

Pourquoi, à votre avis, est-ce que les parents de Sylvie ainsi que son oncle et sa tante sont choqués par ses manières?

Trouvez deux raisons.

SYLVIE RENTRE DU LYCÉE

1. La famille est choquée parce que Sylvie aurait dû les embrasser: sa tante d'abord, ensuite sa mère, son oncle et enfin son père.

2. Bien que les jeunes Français emploient "Salut" entre eux, il est préférable de dire "bonjour" en s'adressent à des adultes.

Discussion Questions

1. Sylvie a-t-elle raison de dire à ses parents: "Salut tout le monde"?

2. Entre qui dit-on "Salut"?

No. 4. SYLVIE PART EN VACANCES

Students will discuss:

1) French intimacy in the family.

2) Specifics about the baiser français.

3) Endearments such as papa, maman.

4) The idea of family vacations vs. independent vacations.

5) Le camping en bande.

6) La boum.

SYLVIE PART EN VACANCES

Pourquoi est-ce que les parents de Sylvie sont en colère après elle?

SYLVIE PART EN VACANCES

En France, quand on quitte ses parents, particulièrement pour plusiers jours, on les embrasse une fois sur chaque joue. (Dans la région parisienne, on s'embrasse trois fois, joue droite, joue gauche et encore joue droite.)

Donc, Sylvie aurait dû embrasser ses parents, en les appelant "Papa" et "Maman."

Notes Culturelles

Les jeunes Français aiment beaucoup faire du camping--en bande.

Pour une boum, ils se réunissent soit dans une chambre à la Cité Universitaire, soit dans la maison d'un ou d'une du groupe d'amis. Si par chance, un ou une d'entre eux a des parents qui sont propriétaires d'une ferme, alors c'est là qu'ils préfèrent se réunir.

Discussion Questions

1. Sylvie devrait-elle embrasser ses parents en partant?

2. Sylvie devrait-elle dire "au revoir, maman et au revoir, papa"?

EVALUATION

When the students have well understood the "comme il faut" they will be asked to compose and act out small skits demonstrating their knowledge of French politeness.

Cards will be distributed to them, indicating the role they will be playing, and the setting in which they will play it. Class time will be given in order for them to prepare.

SUGGESTIONS FOR FURTHER ACTIVITIES

1. Role play the same cultoons actively but this time use American roles instead of the French.

2. Ditto the cultoon pictures provided <u>without</u> words and ask students to write in the appropriate dialogue.

3. Ask students to share some of their own embarrassing moments (or invent some) when greeting people in their own or a foreign culture.

Sujets de discussion

1) Elise et Dave ont apprecié la cuisine mais ont eté choqués par les manières des Français. Pourquoi?

Elise pense qu'Amy Vanderbilt est l'autorité en matière d'étiquette. En France, le poignet de la main repose sur le bord de la table.

2) Comment est la table après le dejeuner?

La croûte de pain français, étant très sèche, se brise en miettes lorsqu'on la coupe. D'où le tas de miettes sur l'assiette, la nappe.